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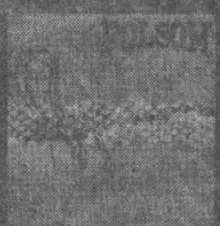

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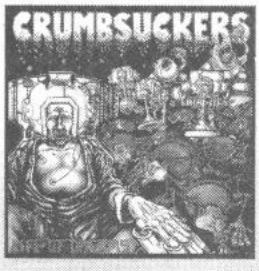

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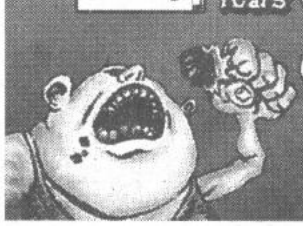

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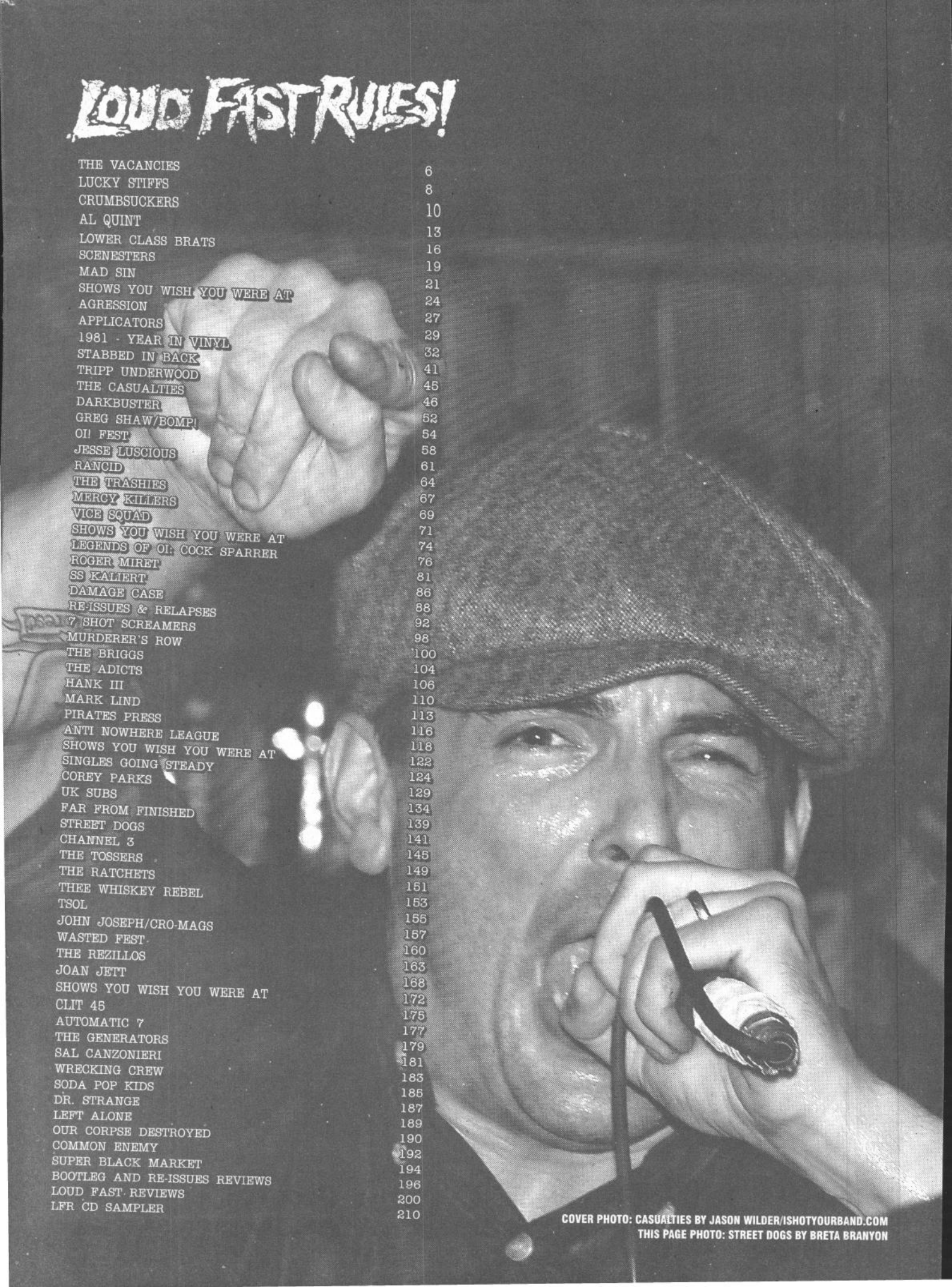

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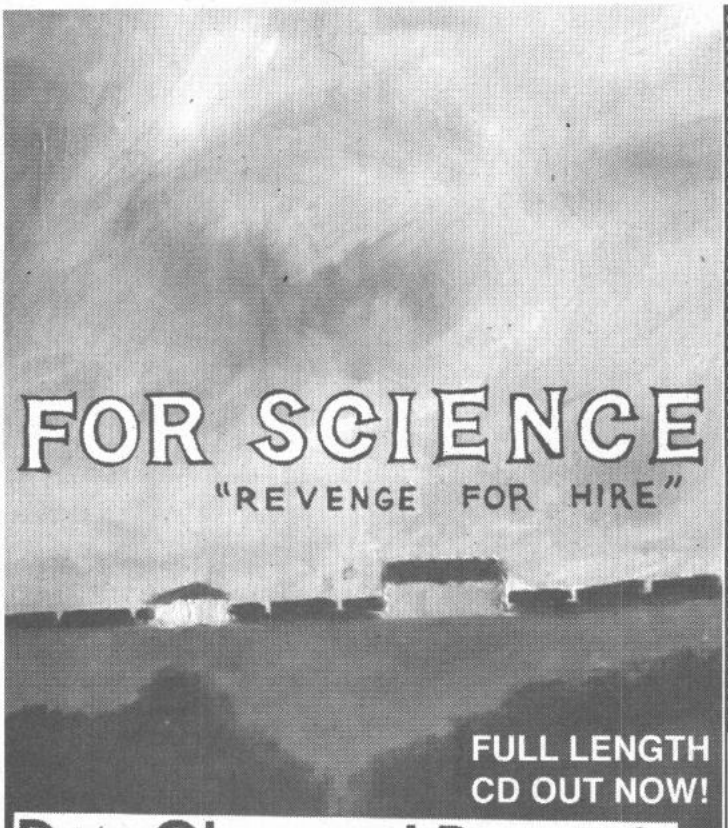

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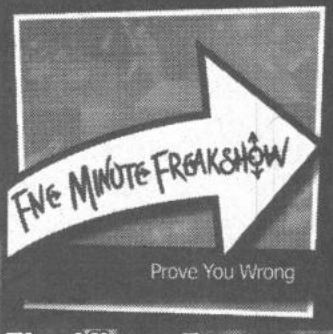

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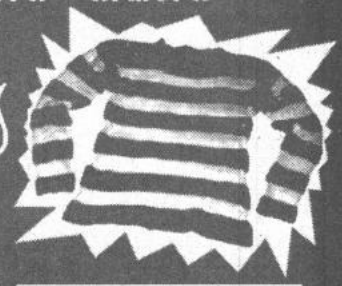

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THE VACANCIES

STRUGGLING TO FIND THE MISSING BEAT

By Jeff Alexander

An upscale Manhattan restaurant isn't a likely place to hold a discussion on the current state of Rock N' Roll and apathetic pop 'culture', but The Vacancies demonstrated that the time to move ahead is now, in all venues. The combination of memorable melodies and vocal intensity allows each member the flexibility to shine, but what makes one gravitate toward The Vacancies is their combined, cohesive power.

Gaunt singer, Billy Crooked bellows above the frantic pace, conveying a something IS changing attitude. Something certainly has changed for The Vacancies, joining forces with BlackHeart Records and celebrating the release of A Beat Missing or A Silence Added upon the masses has opened up more potential for the Cleveland natives.

The Vacancies make no proclamation of being rock's saviors, tracks like 'Save Yourself' confirm this, the tough love lyrics are countered by backup vocals reminiscent of The Fastbacks. Guessing their respective ages may be tricky. In one moment, they have fresh energy about everything they do, then they shift into deep thought with no pretension, carefully replying and sharing their convictions. "It seems like there was a day and age when the big record industry was focused on what was important at the time, honesty in music and good songwriting," stated Billy Crooked. Blaring in the background were songs from rock's 'golden years', and his smile certainly supported his remark.

'Radio Revolution' appears to be The Vacancies urgent call for formatted stations to once again celebrate quality music. "Bands were signed because they offered something to music. Now, it seems like it's not about music anymore," said Crooked.

The format of recorded music itself has undergone a drastic facelift. The domination of the IPOD and rampant internet downloading still remain sources of contention, but The Vacancies believe embracing certain technology could benefit artists.

"If someone downloaded one of our songs, and it did nothing more then lead them to our website, then I still think that is something great. If it wasn't for a free download, they never would've heard of your name," declared guitarist Michael James, his quiet demeanor most certainly offset by his energetic playing.

Signing to BlackHeart Records hasn't yielded delusions of grandeur, The Vacancies continue along, but with a heightened awareness to perfect their songwriting.

"There's pride in making a good album. Who wants to be known for just having a song out and being on a reality TV show," commented Michael.

"We're still DIY because we have to be DIY. We enjoy making our t-shirt designs, and doing our own

photos," said Billy. A Beat Missing Or A Silence Added is adorned with an original painting by Billy. "I enjoy Art, I like Basquiat and Jackson Pollock,"

DIY ethics have always collided with artist integrity. Critics have been hesitant to accept once loved artists that have chosen to work with larger record labels and producers. The crux of the problem seems to lie within conflicting ideas of purity.

"If you sing about smashing the system and the state, you need a system to smash. There's a duality. You write a song about smashing everything, or write a song about a girl. There needs to be something. Sheep are out there buying records, but from one person's point of view I think the radio seems shallow," said Michael.

Within the name itself, The Vacancies seem versatile. A craving to fulfill a void, or transcend an emptiness is certainly universal. Michael joked, "Every good band has 'the' in front, and the name".

The maturity and excitement expressed by his band leads one to believe he's not really joking.

Bands that have burned themselves out at one point possessed similar passion. One of rock's most recited mantras is 'Live fast, die young', but The Vacancies took the cliché to task on 'L.F.D.Y.' concluding their new record with 'Who says to die young' Who said'.

"It's a 100% challenge to that cliché. The song was about someone close to us. It's more like 'look what you did to us'. When it happens to someone that is close to you, then you have to think. On the other hand, you can't tell me that when people are gone early that they didn't have something to offer or enjoy later on in life. There are a lot of great musicians who died young. I understand accidents and tragedy, that's different," affirmed

Billy.

It's cryptic and ironic that a genre of music that many claim to have helped 'save them' and alleviate some issues has also been home to some of the most self-destructive artists and musicians. Perhaps without saying a word, The Vacancies can make their point by continuing to tour and record as they grow older.

Billy's silence indicated his firm belief. As The Vacancies continued to reflect on their songwriting, drummer Angelo Merendino joined in.

Merendino brings to mind a quiet student with a lot on the mind, but his forthcoming attitude and mild manners allowed him to reflect on larger issues than just songwriting.

"Think for yourself and make decisions, sometimes religion and government can be shoved down your throat, but if it does become something that you feel in your heart, you have to go with it. There is a possibility for change, but you have to be one with yourself," Merendino calmly stated. Deviation has certainly led to consequences, as America's social climate and international relations have drastically changed. Relations within The Vacancies revealed that every member's idea was valued.

"These guys (band mates) have always been real cool with throwing around ideas. As a drummer, I'm out there to play a good song. If they have a certain idea in their heads, I try to do what's gonna be right for the song. "The challenge is to write even better songs," declared Merendino.

As Billy Crooked thrashed around onstage, his passion and frustration was countered by Michael James' playful energy. As the rhythm section kicked into high gear with 'Draw By Numbers', the crowd couldn't resist dancing and giving The Vacancies a warm reception. Once Crooked exited the stage, there was no denying their struggle to fill some void in Rock N' Roll, and for one evening, this ambition was accomplished.

www.thevacanciesmusic.com
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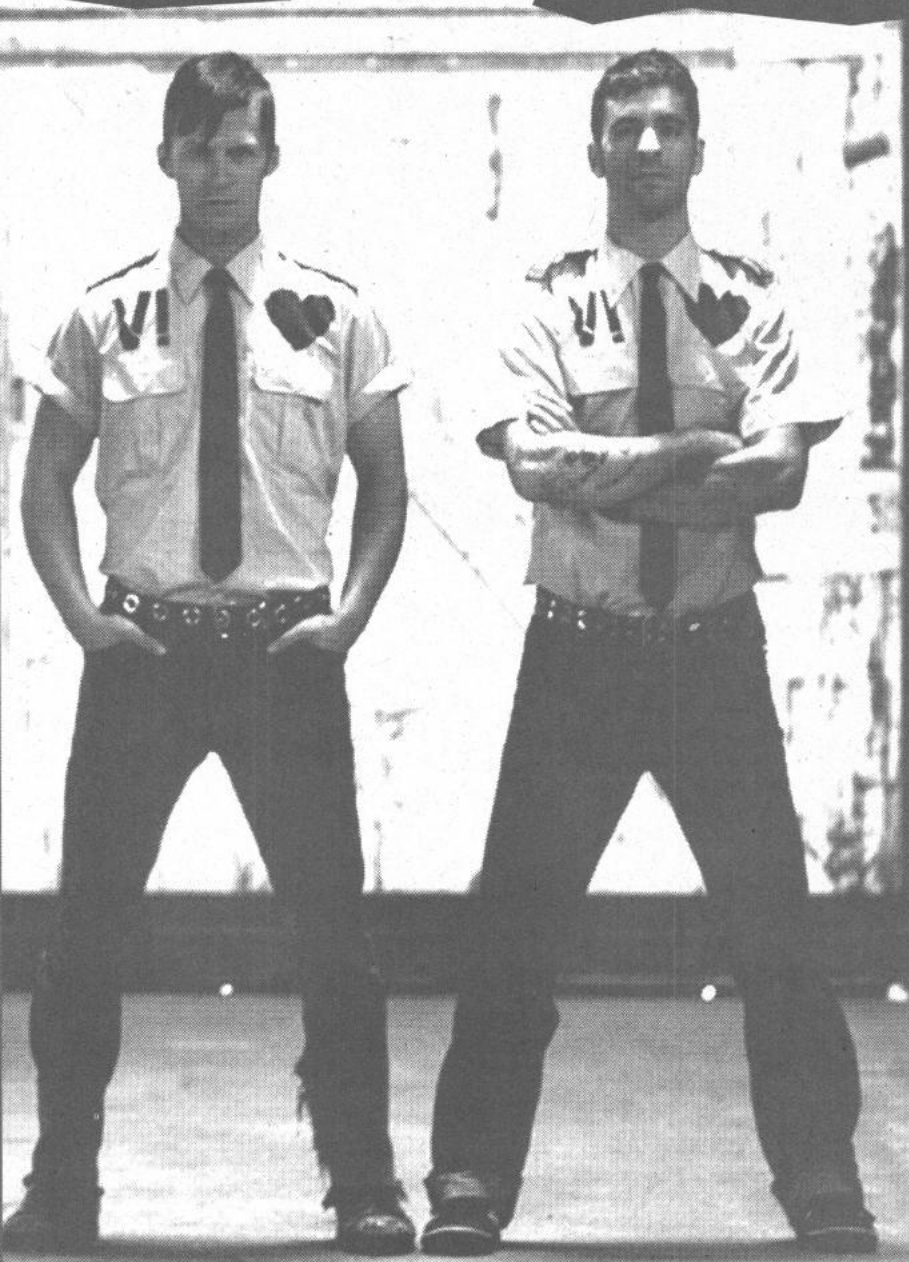

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THE LUCKY STIFFS

Interview By John Edwards

HOW LONG HAS THE BAND BEEN TOGETHER?

Greg: 6 months... (laughs)

JP: The entire band has been playing for 6 years, with new members every 6 months it seems... (Laughs) Tony and I are the new members.

HOW DID THE LUCKY STIFFS COME ABOUT?

Sean: Greg and I played in a band together. That band broke up and Greg and I decided to keep playing music together so we decided to search and add different people and it took a lot of changes to get where we are today. We picked up Aaron, and he has been with us the longest. We stole the Pope from a metal band from Delta, and then we found Tony in some cave in Sonoma, and I think we finally got it right.

Greg: Why don't you tell the truth? (All laugh)

Sean: What, that Greg was an embryonic spawn of Ted Nugent's fucking dick rag... (Laughter)

Pope: Next... (Laughter)

SO IS EVERYBODY IN THE BAND FROM SAN FRANCISCO?

Greg: Yes.

Pope: No, really none of us are natives... but who really is? Sean, Tony and I have lived in the Bay Area our whole lives.

Sean: But I've lived in the city for almost 11 years.

Tony: I've been here for 5 years.

Greg: I'm from Iowa and have been here for 11 years. I consider this my home.

HOW HAS SAN FRANCISCO AFFECTED YOUR MUSIC?

Sean: Rough, it makes it hard to keep going.

Greg: It's an expensive town.

Sean: This always adds to stress and heartache...

Aaron: I think living in this city has actually enlightened us, well at least me...as in writing music to actually discover a lot of things...

Pope: I feel the scene is so stagnant right now...I'm sick of the bullshit cookie cutter type... everyone wants to do the same fucking thing...

Greg: I think this city weighs heavily upon musicians and artists and anyone who try to step outside of the realm of the normal 9-5 and it creates this scene of a person that either you make it or you don't ...it's a sink or swim type of atmosphere. We are just playing as a band and still doing this and trying to better ourselves as musicians, as human beings, whatever it may take. Living in the city only challenges us that much more it makes us that much more of a musician, and that much more of what I would have to say a person determined to accomplish what we set out to do. The city does not allow you to question yourself. You either make it or you don't.

YOU HAVE A FULL LENGTH RECORD COMING OUT ON PIRATES PRESS RECORDS, NAMED GOLD IN PEACE, IRON IN WAR. WHY DID YOU GO WITH THAT TITLE?

Greg: I can honestly say we all have our own definitions. But to me personally it is the same as where that title comes from...it comes from the city of San Francisco's Flag. Back in 1906 after the great earthquake and great fire wiped the city out the people got together, they worked together, toughed it out and rebuilt the greatest city in the world... And I think with this album this is our time, you know, we've been through quite a few changes, hardships... this is us rebuilding and trying to create some-

Photo: michael@sfwerks.com

thing great as well.
Pope: I also think the album coordinates with what's going on nowadays... gold in peace is like I'll treat you the best I can when we're friends, but if you fucking turn your back on me I'm going to beat the shit out of you ...and that's pretty much what's going on nowadays.

WHY DID YOU GUYS DECIDE TO PUT YOU RECORD OUT WITH PIRATES PRESS RECORDS?
Greg: They paid us a lot of money...
Pope: 1 trillion dollars!
Sean: We basically have complete freedom to do whatever we want in every aspect of the record...from art to the way we want to present it. Every facet of the record we've had complete control of everything ... pretty cool.
Tony: Pirates Press are our friends. We like Pirates Press...it's a cool label and we are happy to be on it...
Pope: It's very family orientated.
Greg: They offered me a ham sandwich but I had to pay for the cheese.
Pope: That ham sandwich was awesome...could've used some more mayo or pepperoncinis.

TELL ME WHAT THIS RECORDS ABOUT.
Pope: Ham sandwiches... (Laugh)
Sean: NASCAR! No, no... It has songs ranging from zombies to modern politics to heardships between friends...just every aspect of a normal person's life.
Greg: I think this album to me is one day in life one way or the other... for every song there's a moment in your life that you can relate to.
Sean: It's like flipping the channels on the T.V. You get the news, you get the bullshit, you flip to a movie, it's cable T.V. in stereo...

HOW DO YOU THINK YOUR MUSIC AND SONGS RELATE TO YOUR BANDS, YOUR LISTENERS?
Pope: The songs can relate to anybody. It's pretty much about life and all the experiences and all the situations that you have to deal with; songs about being double crossed, talking about your friends. There's songs about standing next to your friend when you know their going through a tough time and they're going down past the point of no return and you're just sitting there watching it happen and you're like I'm your friend, but I can't tell you what to do.
Greg: Example- there's one song on the album that's started off as a story of a dear close friend of the band's passing away. When that song was written that's what it was about. 48 hours after that song was recorded my father passed and that song became a whole different meaning to me personally. It may not have seemed the same to other people, but I never went through that type of situation. I know other people in the band went through losing a parent or losing somebody.

I'VE PERSONALLY SEEN YOUR LIVE SHOWS, THEY'RE QUITE INFECTIOUS. WHERE DO YOU CREDIT THIS ENERGY TO?
Greg: Cocaine, it's a hell of a drug. (Laugh)
Tony: We all want to rock-n-roll!
Sean: The best part is to see people going crazy; it makes everyone else want to lose their minds.

I KNOW YOU GUYS HAVE PLAYED WITH SOME LEGENDARY BANDS, WHAT WOULD BE YOUR FAVORITES?
Pope: The Punk Rock Karaoke dates were a lot of fun. I had just joined the band and I got to meet all these guys I've seen on posters and on TV and shit, I'm like hey, we are playing with that guy! So I was really stoked on that.
Aaron: I've gotta say I was stoked when we played with ONE MAN ARMY,
Sean: THE SWINGIN UTTERS. Or AGENT ORANGE!
Pope: CHANNEL 3, THE DICKIES, so much fun.
Tony: I like playing with the RATCHETS.

DO YOU THINK THE PUNK ROCK SCENE HAS CHANGED?
Aaron: The scene in san Francisco has changed dramatically...that it's become more of a scene of who you are and not what you can produce...you can come out with the greatest shit and all that but if your not so and so no one gives a shit...if you don't have your fucking hand or whatever in somebody's pocket, it's bullshit. We try to represent ourselves by not who we know but who we are...

BEING ONE OF THE PREDOMINANT BANDS IN SAN FRANCISCO, WHAT ARE SOME OF THE BANDS YOU SEE COMING OUT HERE?
Greg: I think the problem with that question is that some of the bands that were up and coming that were worthy of naming have broken up because they couldn't afford to live here...a lot of bands that should be big now just aren't around...when we were coming up it was San Francisco was a Mecca for punk rock... TKO was blowing this place up, there were bands that were huge like ONE MAN ARMY, SWINGING UTTERS, REDUCERS SF, and it was like everywhere you looked it was solidarity and I think it just fell apart. Venues started closing, people moved away...It just died out to a point. The bands that are big here now are from the bay area, not San Francisco. But you can't kill us off that easily there are plenty of SF bands like THE EXCUSE, PELIGRO SOCIAL, DEAD TO ME, LE PLEBLE, BORN DEAD. There's a smaller community...the hard core scene here is great with bands like, DYNAMITE 8, INSTANT ASSHOLES, STRUNG UP and the Burnt Ramen scene...which is awesome.

WHAT DO YOU WANT OUT OF THIS?
Sean: To live this life and create music, for myself and anyone who will listen.
Tony: If I can tour and put out records that's all I want to do, go on the road hang out with my friends and party all the time. If I can do that then we're already rich 'cause it doesn't matter about anything else cause we're all doing it . We're all living each other's dreams...
Greg: I want to do as Saint Jon Bon Jovi says...I've seen a thousand faces and I've rocked them all... (Laugh)
Pope: I pretty much look for the satisfaction of playing shows. I strap on my guitar and I play for the crowd.

WHAT'S THE OVERALL INSPIRATION OF THIS BAND?
Aaron: The thing that keeps me going is the band.
Pope: Anybody who's down with us is family to the STIFFS.
Greg: We've gone to far down this path we can't turn around...we've passed the ¼ mile marker...it's going to take longer to turn around and go home then to keep on going...we've accepted this and we will not fail...Joe Strummer said it best when asked what's your favorite quote and he said "Never give up". Truth be told, someone is always going to hate you and someone is always gonna love you. As long as I wake up in the morning and say I did my best and I loved it, that's good enough for me.

BESIDES THE OBVIOUS POINT, WHY DO YOU GUYS MAKE IT A POINT TO PLAY ALL AGES SHOWS EVERY CHANCE YOU GET?
Pope: Haven't you ever been under 21? I was more stoked on seeing bands when I was under 21 then I have since...
Tony: I remember every band that I saw when I was 16 and if we could be that band to some kid then that would be fucking awesome...
Greg: You know that old song, (singing) "don't you know the children are the future, give them punk and let them lead the way". (Laughs)
Besides there's not enough all ages shows in San Francisco.
Sean: There are 2 or 3 venues tops.

YOU GUYS FANS OF MYSPACE?
Greg: Huge fans...I can tell 3000 people about a show in 5 seconds.

WHAT'S THE FUTURE PLANS FOR THIS BAND?
Greg: Tour tour tour!
Aaron: The future plans are to be on the road constantly and writing more material. What this band really wants to do is play shows across the country and across the world... ✪

CRUMBSUCKERS

Interview & Photos By John Franko

For anyone who's been a fan of hardcore punk or thrash the Crumbsuckers are a band that needs no introduction. During their primary existence from 1982-1989 they released 2 full length records - 1986's "Life Of Dreams" and 1988's "Beast On My Back". They are considered the pioneers of the Hardcore Crossover movement blending hardcore and metal to create a new style that laid the groundwork for bands to come! Adored by Punks, Skins, Hardcore kids and Metalheads these guys are true underground music legends! Twenty years after the release of "Life Of Dreams" the band decided to get together for a special reunion show on August 3, 2006 at BB Kings in NYC.

The reunion lineup consisted of original "Life Of Dreams" alumni Gary Meskil (bass), Chris Notaro (vocals), Chuck Lenihan (guitar), and Dan Richardson (drums). They were joined onstage by additional guitarist Tom Klimchuk. Once these guys hit the stage they tore it up old school style as they blasted their way through an amazing set consisting of songs from both records. The Crumbs even brought up past members Dave Brady and Dave Wynn on stage for a few songs. From the first note to the last the energy level was at an all time high and the crowd was loving it. Father time has done nothing to slow these guys down! I had a chance to speak with vocalist Chris Notaro regarding the show and the world of the Crumbsuckers.

AWESOME SHOW! GREAT TO HEAR THE BAND STILL KICKS ASS. YOUR VOICE STILL HAS THAT GREAT DISTINCTIVE SOUND AND YOU GUYS HAVE ALWAYS BEEN EXTREMELY TALENTED MUSICIANS. HOW DID IT FEEL TO BE UP ON STAGE AGAIN WITH THE CRUMBSUCKERS FOR THE FIRST TIME IN A LONG TIME?
Well, I'm glad to hear you enjoyed the show! It felt kind of surreal at first being on stage since I haven't done this for quite some time. But, once we started jamming and the audience was going nuts, it just felt like old times and I was taking in the crowds' energy. There was a great vibe at our reunion and both the band and the fans were digging it.

WHO'S IDEA WAS IT TO DO THE REUNION SHOW AND HOW DID IT COME ABOUT?
One of our fans from back in the day Alex Meisner from England came up with the idea, and he ran it by Chuck, who in turn, brought the idea up to the rest of the guys. We played email tag, and ultimately all agreed to jam again. The whole idea was somewhat crazy, since I haven't even seen any of the Crumbsuckers in at least 10 years. I did however, catch Danny with Stereomud at the Hammerstein Ballroom a while back, well, actually I got caught in the freakin' NYC traffic and missed Stereomud, but we did hang out that night.

YOU GUYS LIVE IN DIFFERENT PARTS OF THE COUNTRY - HOW OFTEN DO YOU KEEP IN TOUCH? THE COMMUTE TO PRACTICE FOR THIS REUNION SHOW MUST HAVE BEEN DIFFICULT?
Yes, we do live in different areas, basically Gary, Danny & Chuck all live with in 1-2 hours of one another down in Florida, while I live on Long Island in New York. As I mentioned, we haven't been in touch with each other for at least 12 years or so, but that's not because we don't get along, it's just the way things evolved for us. Although, Gary could be hard to get along with at times, Chuck is at times extremely weird, and Danny borders on the psychotic. I'm actually the only sane one in the band, I'm kind of the anchor which keeps these loose cannons grounded. Yes, I'd be the stabilizing force of the Crumbsuckers, no doubt.

WHAT TYPE OF MUSIC DID YOU LISTEN TO WHILE GROWING UP? WHICH DID YOU PREFER - METAL , PUNK, OR

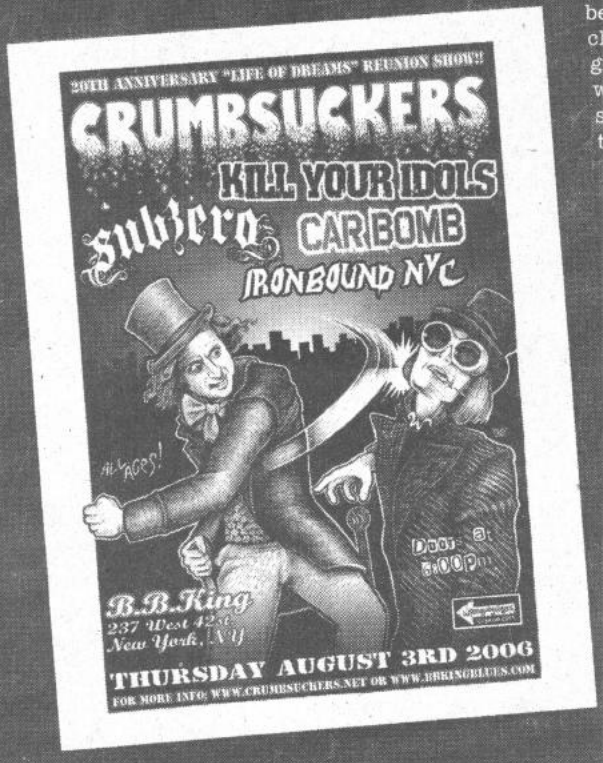
HARDCORE?
As a kid I snuck into my sisters room and slapped the old vinyl on the realistic record player, listening to the Beach Boys, Eagles, Fleetwood Mac and Three Dog Night. Punk came around in the form of bands such as The Ramones, The Clash, The Damned, Stranglers, Buzzcocks, The Jam, Dead Boys etc. Which eventually lead to the NY Hardcore scene with bands such as The Beastie Boys (Polly Wog Stew), The Mob, Urban Waste, Agnostic Front, Murphy's Law, Armed Citizens, The Abused, Antidote, Cro-Mags, Reagan Youth, ...ahhh the list goes on. Then Metallica hit the scene and I was attracted to the energy and freshness of the sound. It was just about the time when I was getting into Metallica, that Kirk Hammet joined the Crumbsuckers on stage at CBGBs in NYC. That was excellent and it proves that the Crumbsuckers were one of the first bands to truly bring Metal and Hardcore together!

IT'S HARD TO BELIEVE IT HAS BEEN 20 YEARS SINCE THE RELEASE OF "LIFE OF DREAMS". THE 1980'S WERE DEFINITELY A SPECIAL TIME IN HARDCORE AND HEAVY METAL HISTORY. WHEN YOU THINK BACK TO THE 80'S WHAT WAS THE BEST MEMORY YOU HAVE ABOUT BEING IN THE CRUMBSUCKERS?
To be there when Metal and Hardcore were first melding together was amazing, only because it was the beginning of something new and vibrant. Going to Lamours in Brooklyn and hanging out there with all the people who were regulars there was very special to me. We'd be hanging out in Brooklyn checking out some of the greatest thrash bands in the world at the time. There was something so special about that place for me.

WHAT WERE SOME OF THE MOST MEMORABLE SHOWS AND THE BANDS YOU PLAYED WITH? FAVORITE PLACE TO PLAY?
CBGBs was a favorite, well, because it was CBGBs the matinees give me many fond memories of hanging in front of CBs on a great summer day, and just having a blast with friends from all over, while waiting to see great hardcore bands from all over. Lamours as I mentioned, was a favorite spot, and I enjoyed opening for Anthrax there. Opening for Megadeth was also a highlight for me. Oh I guess I have a NEW favorite place/show: BB KINGS! Life Of Dreams Reunion Show 2006!

WHAT YOU GUYS DID WAS ORIGINAL AT THE TIME BECAUSE HARDCORE AND CROSSOVER WAS A NEW THING IN THE 80'S. A LOT OF HARDCORE, PUNK, AND METAL BANDS TODAY ARE NOT DOING ANYTHING ORIGINAL (SINCE MOST OF IT HAS BEEN DONE BEFORE). DO YOU GET A CHANCE TO LISTEN TO NEW BANDS NOW OR DO YOU PREFER TO LISTEN TO THE ORIGINAL RELEASES FROM THE EARLY BANDS?
Since I've been away from the scene for a while now, I haven't listened to much new stuff, and pretty much have older stuff in my collection. I'd have to say overall I like old Metallica, and Megadeth whose first records now seem like real classics.

LOOKING BACK AT A LOT OF THE PHOTOS OF YOU GUYS FROM THE 80'S THERE IS DEFINITELY A BEACH PARTY FEEL. MOST BANDS TODAY DO NOT PLAY A SHOW IN NEON COLORED SHORTS OR BATHING SUITS. MUSIC WAS DIFFERENT



THEN -STYLE OR THE MEDIA DID NOT PLAY AS MUCH OF A ROLE IN WHAT A BAND DID. YOU GUYS WERE NOT ALL PUNKED OUT WITH SPIKED HAIR OR COVERED IN TATTOOS YET YOU RECEIVED THE RESPECT OF ALL WHO LISTENED.
We dressed the way we did, because that was the style of the day, specifically on the South Shore of Long Island, which has a beachy feel to it, do to the fact that we were on the shore. We didn't rip anyone's fashion ideas, it's just who we were. Anthrax lifted the Surf Short image from us, they had good people promoting them, so they got credit for the Crumbsuckers original style. We had schmucks promoting us so we got nothing.

DID YOU EVER CONSIDER YOURSELF PIONEERS OF NEW YORK HARDCORE?
Back in the day the word "pioneers" wasn't used that much, I think that term is applied after years have past and people look back on your music. If the music seemed unique and different when compared to the bands peers, most likely the word pioneer would be used in describing the music. At the time we were writing our music we knew it was a bit different than other "hardcore" bands, we knew we had something special. I think Crumbsuckers were a unique band within the NYHC scene. I shy away from the word pioneers only because none of us was or is involved with the timber/lumber industry. Gary's involved with music... (Propain), Chuck works hard for the money, Dan owns a transportation company and I own a wiping rag company. No one is a lumberjack.

WHAT WAS THE ULTIMATE DOWNFALL OF THE BAND WHEN YOU BROKE UP IN THE EARLY 90'S? DID YOU EVER THINK 20 YEARS LATER YOU WOULD BE SELLING OUT BB KINGS IN THE HEART OF TIMES SQUARE?
The band, wanted to take on a more melodic direction. I didn't feel I wanted to do that, or more likely wasn't able to do that. I was getting the feeling that I was being looked upon as a hindrance to the Crumbsuckers dreams of making it huge. I left the band so they could get a melodic singer, and they did! It was about a year or two later that Biohazard and Pantera hit the scene and did very well. Both bands named Crumbsuckers as a great influence on their music, neither band had a very melodic singer. Today Gary sings for Pro-Pain, he's also not known for his melody, but rather his harsh gut wrenching vocal style. So I guess I was the only one who just HAD to sing like a blue bird! I am regretful, looking back, it would have been nice to put out a third album, who knows how it would have been received? I think if we would have stuck to our guns and created a true Crumbsucker album it would have gone over well. That being said, all things do happen for a reason and at this point in time, I think we are all satisfied with the outcome.

ANY FUTURE PLANS?
I plan on continuing to wonder what it would have been like if I wasn't booted from the Suckers. Also, whenever I speak to people, I notice their eyes slowly start to wander to the bottom right hand corner of my lip, it's the freakin' skin tag, I tried putting a little string around it, and when I woke up it was bigger. I dunno know, maybe I'll see a doctor. But as for the Crumbsuckers? I'd like to see us do some choice shows here and there, places in areas where it would be easy for fans to get out and see us. We all have other things going on which we can't neglect, so we'll have to work shows and other things into our schedules. The response from the BB Kings show has given us a good feeling to do more stuff. Speaking of our reunion show I'd like to thank every single person who came out from near and far to hang with us, I think we all had a blast, including the band! Thank-You!!! ✪

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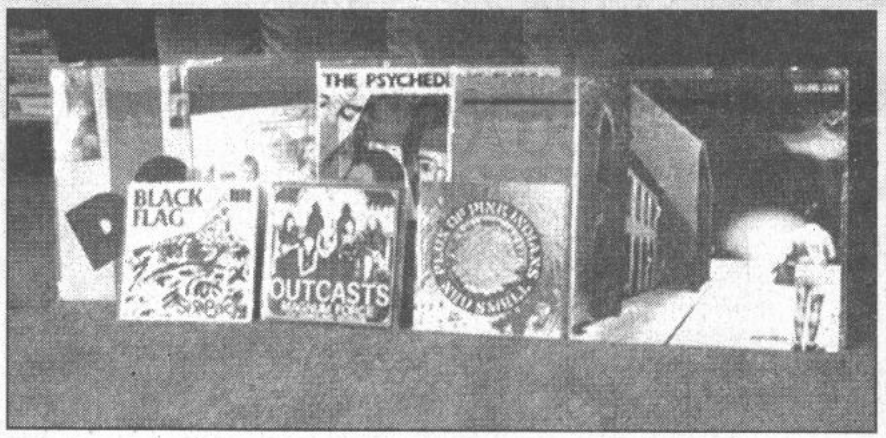
1981: A PERSONALIZED MUSICAL REMINISCENCE

Story time with Al, as a young woman I know refers to it. Yes, time for another trip down memory lane and it will be long and self-indulgent. Tough—it's my column and I can do whatever I want. So I'm mainly writing about the summer of 1981, the last summer before graduating from college and starting my "adult" life. I was just looking at the last *LFR* and saw that the best albums of 1980 were covered so I imagine the same will be done for '81 this issue (if not, oops) and if I was going to make a list, I'll bet many of the same records would be on there. I have no doubt, for instance, that the first Adolescents album would be there, as would TSOL's "Dance With Me." Am I right? Huh? Am I right?



Much as 1977 was the year I discovered punk, 1981 was when I first heard hardcore punk. This piece was spurred on by listening to a selection of songs from '81 or songs that I associate with that summer. A quarter century and all of those songs are forever embedded into my head. It was a tumultuous summer, as the tension with my parents escalated, my work situation wasn't all that great (and this is different how?) at times.

Summer break began as a welcome escape from a miserable junior year at Boston University. Not so much the academics but the dorm living. By the end of the year, I was so despised on my floor, I had to basically sneak up there to remove my stuff, with the assistance of my friend at the time and senior year roommate Rick. Within a year, Rick would have become an ex-friend and we came to blows by the time the end of that year rolled around. I don't even remember the events leading up to my fear of showing my face but I do remember bringing one of my parents' cars into Boston, parking on Bay State Road and booking it to get my shit out of there.

Let's start with the musical side of the equation, even though the music will forever be intertwined with specific memories of that summer. I got some incredible records but the main source of my musical entertainment came from the 5 or so mix tapes I made that summer, taped off the radio. All of them on normal bias "RKO Broadcast I" cassettes. I still have four of them, number 4 through 7 and tape number 3 is missing.

I discovered an incredible Friday afternoon radio show on WMBR, the MIT station, called "Media Blitz." It was my first exposure to the west coast punk and hardcore. I'd already been aware of Black Flag a bit earlier but this was the first time I'd heard the Germs, Circle Jerks, more stuff by DOA (I only knew "The Enemy" and "The Prisoner" up to that point), Rhino 39, Vktms, Stepmothers, SVT, Controllers, Red Cross and the Gears, to name a few. I'm looking at the tapes right now and, while there are some "skip over" tracks, I still listen to many of those songs and they often show up on Sonic Overload. In an earlier column, I mentioned how important mix tapes had been to me during that period and, in '81, I made a bunch of them.

It wasn't just hardcore--that was the summer I listened to the second Killing Joke album, "What's THIS For?," the Psychedelic Furs' "Talk Talk Talk" and I have a copy autographed by all of the band members, when they did an in-store at the Harvard Coop in Cambridge. That store's record department was amazing. I still remember the albums stacked up high. It wasn't just west coast hardcore. Boston's first hardcore band, Leper, had a number of radio tapes that ended up on my mix tapes--the unforgettable "Visiting Grandmother," "Machete Fetish" and a high speed cover of "Cocaine." Man, I wish I had better copies of those songs.

There were non-hardcore songs that ended up on those tapes--the Beefheart blues of Swimming Pool Q's "Rat Bait," PIL's obnoxious "Banging The Door," by far the best song from "Flowers Of Romance," Siouxsie's "Halloween," Heaven 17's "We Don't Need This Fascist Groove Thing" and "Homo-Sapien" by Pete Shelley. I think the latter was on one of the tapes but it may have been the missing tape 'cause I don't see it here. Still, that was definitely an end of summer song. It was running through my head when I was biking back from the dentist's in Lynn to my parents' house. I biked because I didn't want to use their car after a particularly bad fight. As I said, we'll get to that shit in due time. Another end of summer song was "Security" by Men Without Hats, a nice little synth pop song about two years before "Safety Dance" made 'em stars. Regarding the latter song, I remember when my friend Leo showed up at my apartment telling me about this great new song and he grinned while putting it on. I knew what it was right away and told him I knew an older Men Without Hats song that was a million times better.

Speaking of Leo, we went to see Judas Priest and Iron Maiden (with Paul DiAnno!) at the Orpheum that summer. It was hot as fuck--no AC in that place. Priest did have quite a stage set but they were a LOT better the summer before on the "British Steel" tour, with a pre-pop metal Scorpions ripping it up fiercely, closing with "Another Piece Of Meat" and Def Leppard on their

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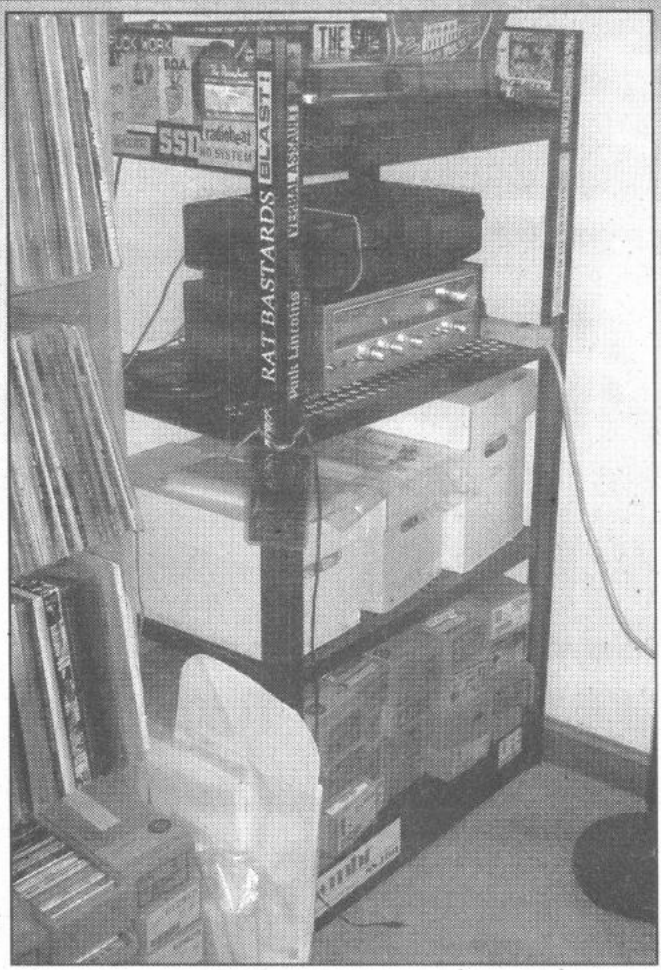
first US tour, before they also turned to pop swill. And, yeah, Rob rode the 'cycle onto the stage for "Hell Bent For Leather." That may have been the opener, in fact.

I didn't see any real hardcore shows that summer, incredibly. Probably the first one I saw was TSOL later that fall. My girlfriend (now wife) Ellen and I did see the Jam, with Boys Life opening, at the huge Channel club near South Station in Boston. There had to be 2000 people jammed (sorry) in there and it was hot as fuck at that show too. We each drank one beer and both got dizzy, due to the heat. But it was incredible. The Jam opened with "But I'm Different Now." Weller scowled through most of it but I do remember him cracking a smile at one point. There was a guy standing near us affecting an English accent singing along and we sang "Private Hell" with our arms draped across each others' shoulders like old pals. At the end of the night he said "cheers mate" to me and "bye 'luv" to Ellen.



We also saw the Psychedelic Furs a couple of times. They were a very stiff live band but marginally better the second time. That was at the Metro, which is now Avalon, and the sound sucked ass in there. That show was notable, also, for meeting a guy I'd become friends with later on—Chris Corkum, although I don't think I knew his name then. We were shooting the shit in line and he mentioned a band called SOA. I thought he'd said DOA and he said, no, it was SOA and they were a sick hardcore band from DC. I remembered that name and got their EP later in the year but that's another story. After that encounter, I came across Chris in a totally random event. My mom wanted me to get a book at a store in Marblehead called 'Neath The Elms. I walk in and the guy working there looks very familiar. It was Chris from the P-Furs line. So we got to know each other after that. The store was owned by his mom and they lived on the upper floor of the building.

Ellen, Leo and I also saw Stiff Little Fingers that summer at the Paradise. Leo and I saw Killing Joke at the Channel in the late summer and that was one of the sickest shows I saw all year. It was probably the best besides Black Flag later that year, the day after Christmas. Jaz had black char on his face and danced like a demon. "Wardance" was the opening song he punctuated the chorus by going "The wardance... ha ha ha ha ha." "Pssyche" was insane, as well. We had to stand on chairs to see them but it was worth it.

Back on the radio front, besides "Media Blitz," I continued to tape quality music off the MIT station WMBR's "Late Risers Club," a few shows from the Salem State station WMWM and Rich Anzalone's show on WLYN-FM (now the execrable WFNX). Rich had perhaps the best show ever to appear on a local commercial station and, within a year, he had been canned for playing punk rock. It was bound to happen. It probably didn't help that he played the DKs "Too Drunk To Fuck," even though he bleeped out the swears. Hé also played a rough-sounding early demo by SS Decontrol and it didn't make too strong an impression (that would change, of course).

I first became aware of Rich's show in late 1980. He'd run ads for a store called Rockit Records on Rt. 1 in Saugus. One evening, I decided to take a trip up there and found a great selection of import and US punk and hardcore vinyl. I remember my first purchase there was Flux Of Pink Indians' "Neu Smell" EP and the Outcasts' "Magnum Force" 7" and I even remember the cost was $6.02 (or maybe it was $6.03). Worth every penny. I also got the Adolescents' first album there shortly after that. In an odd twist, after Rich was fired from WLYN-FM, he started working at Rockit and I started working there in '85 (where I stayed for 8 years). Rich left after a few years and I took over his duties. Good guy.

Let's talk about that Adolescents' album for a moment. I heard "Kids Of The Black Hole" on "Media Blitz" and knew, right there, this was an incredible song. I didn't roll tape, unfortunately. So the next week, I made a request for the song and the DJ said, "well, it's kind of long but I'll see what I can do" and he did play it and I got it on tape, right after "Lexicon Devil" by the Germs and before "The Ballad Of Joey Pincushion" by VKTMS. That was the song that sealed the deal on hardcore punk for me.

Besides Rockit, I made at least one trip into Boston to the original Newbury Comics, Nuggets and Rebop Records, a basement level shop about a block down from Newbury Comics. On an early summer trip there, I got DOA's "Something Better Change" and "Hardcore '81," plus the DKs "Fresh Fruit" at Nuggets. Nearly $20 on records and I wondered if I'd lost my mind. I remember thinking about how short "Hardcore '81" was when I slapped it on the turntable. But it got played a fuck of a lot that summer. Hell, one night/early

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morning when I couldn't sleep, I put that record on and it was just the musical medicine to relax me. The picture here shows some of the musical booty from that summer. In the back row, L-R, it's DOA's "Hardcore '81" and "Something Better Change," Psych Furs "Talk Talk Talk," Adolescents LP and Killing Joke's "What's THIS For." In front, L-R, we have Black Flag's "Six Pack," Outcasts' "Magnum Force" and Flux Of Pink Indians' "Neu Smell." I forgot to include the mix-tapes. Sorry.

What a fuckin' summer. Playing those tapes non-stop on my clunky deck. I'd tape them off my dad's stereo and play them back on my own tape recorder. I'd play them at my convenience store job (once again, more on that later). I remember listening to some early La Peste demos I taped while hanging out with Ellen on the grass near the pool at our place in New Hampshire. Ellen had just graduated from college and spent a few weeks in Israel with her mom. I really missed her. I wrote her a letter saying, when she returned, I'd be "into her like a train," to quote the P-Furs. She took an apartment on Irving Street on Boston's Beacon Hill. Her room was the size of a closet, basically and she moved to a slightly bigger apartment on Joy Street later that summer...

So back to what happened in my own life. I had worked at the Richdale convenience store in Marblehead the summer before. This summer, I was to split my time between another store in Marblehead (I didn't mention it earlier but what a snotty suburb) and Salem (more blue collar). I'd bring my tapes to the store, as I said, or listen to the radio. At least I had good tunes to keep me company. I hated my Sunday morning shift because I'd have to assemble all the papers. And I got in big trouble one day when I was apparently rude to a woman who, uh, turned out to be the wife of one of the owners of the parent company, West Lynn Creamery. So the next time I was to work, my mom drives me in and the manager, Alex, is there with the district manager, a tool named Bob Mullen, who looked kind of like Howdy Doody. They usher me into the back room and Mullen goes "we're going to have to let you go" and tells me how I'd been rude to Mrs. Scangas or whatever the fuck her name was and that I wasn't wearing the appropriate shirt and tie. Thing is, the dress code had never been enforced up to that point. I was floored. I started yelling, screaming, damn near crying as I left.

The next morning, I went to the main office to see if I could salvage my summer retail career. After a dressing down by the owner of the company, old man Scangas, I was told I could stay in the Salem store, which was managed by a much nicer guy, Dave Bilodeau. I did have to start wearing a tie but what I did was wear a skinny tie over a three button jersey. Hey, it worked. And, even though my hours were cut and cut almost to nothing later in the summer, one good thing happened (well, good to me, maybe not to others).

I noticed that a teenage girl started hanging out in the store quite a bit, talking to me. Her name was Anjie, spelled that way instead of the other and it was short for Anjeanette. She lived across the street. I ended up having a few dates with her and it didn't work out. I'm not going into details but my parents weren't happy with me dating her (that's not why it didn't work out, though). This caused a lot of friction. Come to think of it, most of my years living at home had friction. I've said this before but music gave me a respite from those pressures, both at home and in the "outside" world and that's still true. At the time, I was starting to listen to Black Flag. My first purchase was the "Six Pack" EP with its sick flip-side songs "I've Heard It Before" and "American Waste." I remember writing the lyrics to "I've Heard It Before" on the chalkboard in the cellar (DON'T NEED AUTHORITY FIGURES!). Chafing at parental control even though, yes, it was their house. How did that song by the Angry Samoans go? "My old man's a fatso but you know he owns this house." My dad wasn't really a fatso but that was true. But there were a lot of violent arguments during the latter part of the summer. I wasn't emotionally or fiscally ready to just bail, though. I still had a year of college left and not going back wasn't an option. I don't think it even crossed my mind that I do that. I was still dependent, far from independent.

Soon, it was the end of the summer, it was time to go back to BU. Right after I got back, I hit the record store and picked up the first two Jam albums. That fall, I remember getting TSOL's "Dance With Me" (mentioned earlier) and Black Flag's "Damaged" which, of course, was a life-changer. The Gun Club's "Fire Of Love" ended up on my turntable after having heard "Sex Beat" and "For The Love Of Ivy" on the radio. I really liked the blues-meets-punk attitude. In the summertime, we can hear crickets at night and it takes me back to the backwoods sounds for "Cool Drink Of Water."

Choke, later of Negative FX, Last Rights and Slapshot, had a show called "Dead Air" on the Emerson College station WERS. That's where I first heard the Dead Kennedys' "In God We Trust, Inc" and that ended up on one of the mix tapes, as well. The DJ after Choke played the Effigies' "Below The Drop" and that was my introduction to that band, still a favorite to this day. I was getting more involved and would get even more deeply involved the following summer after I'd graduated and would go see such bands as Minor Threat and Negative Approach and start my zine.

But '81 was definitely a pivotal year, the laying of the foundation for a lot of the music that has provided endless inspiration. I did get one other lasting memento, courtesy of my job that summer—a Coke stand that has been in my possession ever since and became a stereo stand once I moved into my first apartment. With all the stickers, you may not even realize it was once a Coke stand...

Quite a long story. Hope I didn't bore you. Any lessons? Overall, I guess it's to cherish your youth because it disappears soon enough. Maybe I live too much in the past. Maybe I dwell on analyzing those experiences and wonder what I would have done differently. But all I know is anytime I hear "Kids Of The Black Hole" or another song from that summer, it immediately rekindles those memories. Good memories or not-so-good, it makes for a hell of a soundtrack.

Al Quint, PO Box 2746, Lynn, MA 01903/email: suburbanvoice@earthlink.net/Sonic Overload radio: http://sonicoverload.moocowrecords.com ✪

Lower Class Brats

By Denise Blaz / Photos By Teamgoon.com

He'd rather not reveal his real name, but his nickname is Bones DeLarge and he's the lead singer of the 12 year old Austin based band Lower Class Brats. It's a moniker that's been with him since his dad gave it to him years ago and it's stuck to him ever since. The plan is to meet up at noon on a Sunday in front of the famed and very well known punk venue, Emo's, then walk down 6th Street to grab a cup of coffee, but we're both running a bit late. I get there before he does and five minutes later he gets dropped off in a maroon Volvo station wagon. He's wearing a black t-shirt that says "Crime Pays" and after exchanging niceties we walk down a couple of blocks to a local bar named The Jackalope.

Although it's afternoon it's still a bit too early for both of us because we're both running on little sleep that day. He asks the bartender to brew a fresh pot of coffee and we decide on the booth out back for this interview. There's a small water fountain nearby and every once and a while a squirrel darts across the telephone wires up above. He takes his coffee with one cream, no sugar, and after sipping on two cups and a shot of Blackhouse I notice that two hours have passed and I'm all out of questions. He's due to go into work at sandwich shop, Thundercloud Subs, in one hour and so after wrapping the interview up we walk back to my car and I drive him the down the street to his day job.

HOW ARE THE MEMBERS OF THE BAND LIKE, PERSONALITY WISE?

BONES: Personalities, Marty's a rocker. He looks like he could have stepped

out of being in Thin Lizzy or Motorhead.

IS HE YOUR BEST FRIEND?
BONES: He is my best friend. We' started the band together and we'll end the band together. We kind of have a pact going on, but that's not to say that the other members of the band are not important. We have Evo, our bass player; he's been in the band for three years now... close to four. He really set the band into motion. When all the members were leaving he was the one to bring everything back and gave it a kick in the ass.

CAN YOU TELL ME A RANDOM FACT ABOUT YOURSELF?
BONES: I'm an alcoholic and I really don't know anything more than music. What do you mean?

I GUESS SOMETHING THAT WOULD BE REVEALING.
BONES: I don't think there is anything I can say that would be too shocking. I think that most people that know me or know my band know that I don't really hide too many issues. I'm 36 years old. A lot of people don't know my age. Pretty much ask me any question and I'm not going to lie to you.

ARE THERE PLACES THAT YOU FREQUENT HERE IN AUSTIN?
BONES: Casino el Camino, it's a bar down the street. I go to Emo's a lot.

DO YOU HAVE A FAVORITE LOCAL BAND?
BONES: I guess I'm going to have to say the Krum Bums. In fact, they're in the studio today and I wish I could be singing backup for those guys, but I have to go into work today. I drove by the studio today and they were all parked outside. It kind of sucked. They're tons of others: The Applicators, Complete Control, the list goes on...

WHAT'S BEEN THE GREATEST ACCOMPLISHMENT FOR YOU GUYS UP UNTIL NOW?
BONES: I think the greatest accomplishment would be people going to our shows. I'm amazed to look at the tattoos that some people have of our logo. Like I was saying, Germany, winding up in Potsdam, Germany and there's a guy with the Lower Class Brats tattoo on his elbow. I'm always just awe struck. It's very flattering and it's very cool and it makes me feel that I've accomplished something without really trying too hard.

YOU'VE TOUCHED SOMEONE'S LIFE BY DOING WHAT YOU DO.
BONES: Yeah, I don't even know if flattering is the right word. It's more humbling than anything else to see my artwork on someone else's body. They're not getting rid of that shit, you know?

WHAT TATTOOS DO YOU HAVE ON YOU?
BONES: This one right here I like a lot. It's my tribute to Joey Ramone. The day after he died I went and got this. They have a song named "Glad To See You Go" and I had "Sad To See You Go" put around Pinhead on my arm. The Ramones are obviously a huge influence to us. It was a really sad day. Our guitarist called me sobbing and he could barely utter out the words that Joey Ramone had died. I almost had to take the day off work. Punk rock says no heroes, but I have mine. One of them is Joey Ramone, most definitely.

WHAT HAS BEEN THE CRAZIEST THING THAT HAS HAPPENED TO YOU ON TOUR?
BONES: On our last tour of Europe we were playing in France at a little biker bar. There were all these Hells Angels types around. They were all sitting around the bar and it was pretty surreal to say the least. I was up by the front door and a girl turned around and asked me if I wanted some speed. I was like, "well...I don't know." European speed isn't like American speed. European speed is like very bad cocaine. It doesn't really get you off too much, just about 10-15 minutes. So, I was like "all right." So, she hands me a pill and I'm telling her "I'm not going to take the whole thing. But if you take half of it I'll take half of it." So she says okay, and of course you have to remember this is all in her French accent and I'm understanding about two or three words for every twelve she's saying. Not to mention I'm drunk at that point too. So, she takes the pill and I take the other half. I find out the next morning, I'll jump ahead, that there's no such thing as speed in pill form there. So, anyway, I take half of this pill and I get up onstage only to find out that I'm on ecstasy and there's these right wing skin heads that come into the show and they start a fight with the punks. So, I'm standing onstage and I'm singing and everything feels totally fine to me, but the whole crowd is blurred and moving back and forth and there's a fight going on right in front of me. And of course being on ecstasy I wanted to make love to everyone that was there, so I stopped the show. It's been years since I've done that. But I was like, "Man, you've gotta stop what you're doing. Come on, we're all here for the same reason." I just shouldn't have taken it. Kids, don't take anything that you don't know what it is because you're going to end up tripping out. That was the one of the strangest things that has happened in the last year.

HOW IS THIS RECORD DIFFERENT FROM THE

OTHERS?

BONES: Our influences got stronger. Something I've realized halfway through is...if you want to be the Sex Pistols you don't listen to the Sex Pistols play, you listen to what the Sex Pistols listened to to get their influence. That's something that I didn't find out until a long way through my career. I think our sound now is what we wanted to be in the beginning but couldn't because we didn't know how to do it. Jobs.

YEAH, ODD JOBS.

BONES: For myself, I make sandwiches at a place called Thundercloud Subs. My boss is really cool. I've never had to quit my job and have to come back to find another one. The whole company is really built around that. It's really flexible with musicians being hired and going out and doing things. (As for) The other members of the band, Marty was a cab driver for a while. I think he's doing phone surveys now. He had to come back and find another job. Clay, our drummer, works at a place named Hole in the Wall. It's a little neighborhood bar on campus, he works the door. Evo, I'm not really sure. The last I heard he's doing landscaping. I just talked to him yesterday. He had to quit one and I assume that they're going to have to quit to go on this next tour. At least we're not putting our stuff in storage too much anymore. Evo and I at one point had to throw everything we owned in storage for the tour we did with Clit 45...it might have been with The Casualties.

HOW DO YOU TAKE YOUR COFFEE?

BONES: Cream, no sugar. Fuck, I just really want to start drinking now. I wish I didn't have to work.

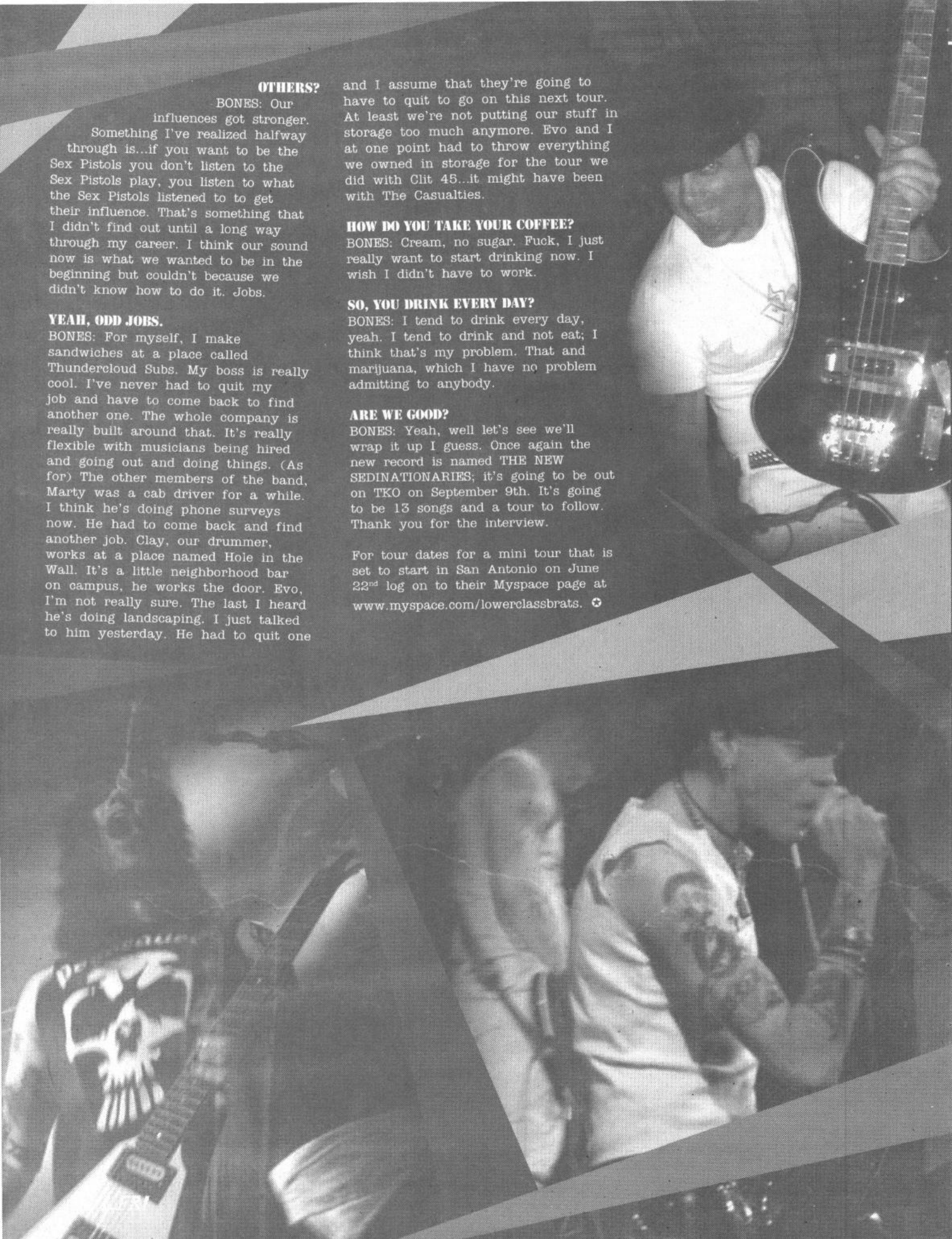
SO, YOU DRINK EVERY DAY?

BONES: I tend to drink every day, yeah. I tend to drink and not eat; I think that's my problem. That and marijuana, which I have no problem admitting to anybody.

ARE WE GOOD?

BONES: Yeah, well let's see we'll wrap it up I guess. Once again the new record is named THE NEW SEDINATIONARIES; it's going to be out on TKO on September 9th. It's going to be 13 songs and a tour to follow. Thank you for the interview.

For tour dates for a mini tour that is set to start in San Antonio on June 22nd log on to their Myspace page at www.myspace.com/lowerclassbrats. ✪



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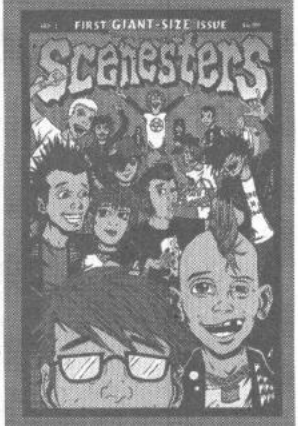

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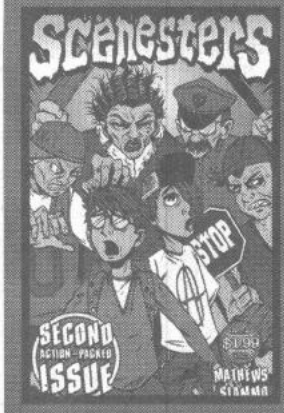

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MAD SIN

Interview with vocalist Koefte DeVille

By Angela Kinzie / Photos Courtesy Of Sailors Grave

Since 1987 Mad Sin has brought the world their unique and unmistakable brand of psychobilly style. Its mixture is rich with not only roots psychobilly, but rockabilly, punk rock, and classic hardcore. The infectious guitar riffs and atmospheres of the band's new release, Dead Moon's Calling, proves that the group still stands out among the best of psychobilly bands, even a near twenty years after its birth. On a recent tour of the US, I caught up with the band during a typical "rock 'n' roll" experience, their tire had just blown out in the middle of a thirteen-hour journey to Dallas Texas. We agreed to speak the following day to avoid adding to the chaos. The next morning I was connected via the motel which was also providing me with some nice Texan style country music, when I was greeted by Koefte's German accent on the line. Slightly hoarse from the previous night's screaming, due to technical difficulties, he was happy to talk with me about how he sees psychobilly, and how he feels it and Mad Sin have evolved from the genre's notorious days in Europe.

You guys added a new guitarist too Pete, from the Nekromantix. What made him the best choice for the band?

We've known Pete for a long time because when the Nekromantix started in 1988,1989, that's when we started... I think it was more like 1987, '88. Kim Nekroman used to come over to Berlin. You know, back then, we had a huge psychobilly scene in Europe, like, huge! It was more or less a trend too, you know? He came to Berlin, from Denmark, and we always would go and hang out together, so we've been really good friends. When he started the Nekromantix, from that point on, I knew Peter. So, I've known him nearly twenty years; nineteen years. We always hung out together, and we toured together. In some places we were probably more popular, some places less, and some places they were more popular. It nearly became a sort of, uh, race, you know? (laughing) From that moment on, we never played together, really, anymore, but we've still been really good friends.

How has Pete's influence added to the band's sound, or has it changed it in any way.

No, Mad Sin... I started Mad Sin in '87. Well, basically with Stein (guitar), but it was my idea to start a band, so Stein was the first member. We had a guy called Holly, he stayed in the band for a long time, but he quit some years ago. You know, in the first years, we were only a three-piece band, so everything we do, I mean, it's based on that time, back then. Um, but of course, we've progressed a lot and in a lot of ways. Back then, I would play the drums and sing, you know, like, stand drums. Then I gave the sticks to a drummer, to another drummer, and then we had a much better drummer, and we started to progress the sound a little. Then, at a certain point, we had a major deal in Europe. From that point on, we started playing with two guitars because we thought we could make the sound a little bigger and more interesting. We like to progress. In that case, with Peter, it's like we progress too but without losing the focus of Mad Sin which is based on psychobilly and punkabilly, but we always got like, I don't know, western influences: hardcore, punk rock, you know, whatever. As long as it's not disco or techno.

(Laughing) You were talking about the scene in Europe in the late 80s...

Well, the psychobilly scene started in 1980, basically. That's when it all started. That's when I started, that's when we were getting into the sound.

OK. What exactly was happening in Europe at the time that made you want to start the band and play that kind of music?

Well, when I was a kid, I mean, eight or nine years old, I was totally into Kiss and Ramones and stuff. Basically, it was like, uh... it takes a moment now... (laughing) because, you know, the punk rock thing from the 70s was done, and hardcore punk just started with bands like GBH and The Exploited. Then, you had a very big rockabilly... basically, a Teddy Boy scene. I don't know if you ever had that here, but it's all based on rock 'n' roll, and you know, they've got sideburns and long drape coats and creepers but being very violent. That scene was pretty big. Then we had, like, of course, a big skinhead movement. So, in that time, it was like you had to be... you had to commit yourself to a certain subculture. You know? That's the way it was. To me, I heard, like, Ramones and stuff. I was very much attracted to that kind of rockabilly stuff because it seemed to be a little wild. It was kind of cool, but it was, after awhile a little too conservative for me. Psychobilly came up with The Meteors and the early bands and we heard that and said, like, "wow," that's the thing to go for because it really cuts the edge between punk rock, in a way, the attitude, it's like, "fuck you," but it keeps some rockabilly beats and also has a lot of horror influences. Science fiction horror, stuff like that. I was totally into horror movies and all when I was a kid, so it was the perfect thing to do, and for many people because, obviously, it attracted a lot of people. We were thousands and thousands just in Germany, we were a lot! I mean, at whatever festival you would have up to, I don't know, four or five thousand people at one show, all psychobillies, and rockabillies. Then it kind of died after awhile. It got really huge and really big, then it kind of died. That was at the beginning of the nineties. Back then, in the mid eighties, everybody would start a band; it was just like the early punk rock style. It's easy to do so let's go for it! It's not like you don't want to get entertained, but you want to entertain too. You just want to go for it. You know, like it should be, like how it was back then, in the fifties and maybe later in the sixties with garage bands, and in the seventies with punk rock. It's easy to do if you've got the beat in your soul and the groove. So we started, and we are one of the bands along with Demented Are Go, Nekromantix, and a couple of other bands, old bands, who are still alive. I mean, The Meteors which started it all, basically, in Europe, they're still playing. So, along with those bands we are the ones who survived. I think we sound much more modern these days. That's what I meant, you know, we were always evolving, we were always progressing. So, Mad Sin now is kind of an evolution of the eighties style.

What is it, basically, that has kept the band together for nearly twenty years?

Uh, I don't know... (laughing). I mean, got nothing else to do? I mean, for me personally, it's like that. I got kicked out of school at sixteen or something. Changing schools from this school to that school... I was a very nice guy back then. Yeah, and then we would play on the streets in Berlin which was a really good thing to do because we had loads of tourists, we still have loads of tourists. We made good money. We just played rockabilly sort of stuff, punk rock songs played as rockabilly versions, on the streets. A guitar, one snare drum, and stand up bass. When we started having a practice room, we would play psychobilly, punkabilly, you know, faster and louder, and I mean, it's really like... that's all I can do, you know? I've tried doing other things, but it won't work. I don't know, it's just in the heart. I've got to do that and it's the same with Stein, who's an original member. There's just no stopping us poppin'. (Laughing) As I said, we're always changing a little bit. Now, we have a pretty steady line up with Valle on bass. It has been since he joined the band. I think it was four or five years ago now, that we became more like a gang, you know what I mean? It's not only, like, I say this and that. It's more like we make decisions together. I'm still kind of the leader because it's

my band, I started it, obviously.

Right...

I don't see us stopping, we would maybe take a break for awhile if we need to. We're touring so much, and we're working our asses off also in Europe and Japan and over here (U.S.). Working constantly on new songs. We could take a time out maybe, but we would never stop the band. You know, there's no way.

You were talking a little bit about what it was like when the band started. Would you tell me a little more about how the band was different back then?

Well, back then, it was like I said, we came out of a movement. When we went to a show, or when we went on tour, we would have twenty people following or thirty people following. As I said, the scene was so big, and all your friends were psychobillies, punkabillies, whatever, and we would all go together to a show... which pissed all the promoters off. It was kind of like, maybe like, the feeling was a bit like that hardcore scene feeling. You know, New York hardcore?

Yeah.

Kind of, you know, posse. You would have your posse, kind of like that. We've been really drunk, always on drugs. I don't know (laughing). It was more about party, and the music was a part of the party. You know what I mean? Now, after awhile, if you do that for a long time, the first thing that is happening is that you won't get any more shows. Every time you go somewhere people are pissed off because you smash things, hotel rooms are getting crashed, and shit like that. Fights... you know how it is. People won't like you anymore. That made us think about some things like would we rather stop the band and keep on partying. Which, that wasn't possible because we love the music. We loved music, so that would be no life. So we said, OK, let's cut the partying out of that, we better concentrate on music and keep it going a little more professional so we can make a living out of it. Or try, at least, to make a living out of it, which is still hard. It's hard because it isn't very popular, what we're doing. Even though it seems to be a trend again, it's a very small trend. Then we started to get a little more organized with things, and I think that's one of the reasons why we're still existing, because otherwise it would have been total, just, mayhem.

You were talking about now, maybe, it's not as popular as it was...

No. I think now, we are more popular than we were because, as I said, in the beginning the psychobilly scene was really huge, but it was a psychobilly thing and it was, like, surrounded by a wall. Other people wouldn't really know who we were and what was happening. When psychobilly died we still survived because we were evolving our sound a little more, making it more attractive. Hardcore people, rockers, and people from all kinds of rock underground, like, the gothic scene, they would like us. So in that case, we are much more popular than we ever were. That's why it nearly feels like a new band. It seems we would've started in the end of the nineties. Ten years before, it was a different situation really.

Psychobilly, though, in general, you were saying it's a trend now, but maybe a smaller trend than it once was.

Yeah, it's different. Back then it would be like, you would have a certain style, and you would have a certain look along with it. You wouldn't really... I mean, we were always listening to other music. I grew up listening to all kinds of music, you know, blues and country and rockabilly. My mother was a total rock'n'roll fan. So, I would always be open minded about things, but the scene was not like that. The scene was like, you were a psychobilly, so you listened to psychobilly, or you were punkabilly, and you listen to, you know... In that case, that's why I guess it pretty much died in the beginning of the nineties. Now, it's come back in a total... I mean, seriously, it has a lot to do with the fact that Rancid and Hellcat were putting on things like Tiger Army and Nekromantix. It became popular to kids who had never known that music from back then because they're simply too young. They don't look like psychobillies, actually, or however psychobillies should look. You know, but they would know, maybe, Tiger Army and Nekromantix, then they would know Mad Sin, and then they would know Demented Are Go. They mix it up. They're listening to all kinds of music and don't necessarily look like a psychobilly, but they like it. That's how it is for us, so in that case, I mean, I don't know if it's smaller or not. I would say it's bigger now.

That's probably a better thing that people are more open minded.

I agree. As I said, we were the first band who did that. You know, now it's kind of normal to do that, but back then it was not normal. If you were a punk, you played for a punk rock public, you wouldn't play for other people. If you were a psycho[billy], you do this, and on and on... From the psychobilly movement, we were the only ones, maybe along with Demented Are Go, which were open minded to others and tried to put a little more influence of that in. We played with The Misfits, we toured with Gwar, we played with Faith No More and that was all in the mid 90s. We played big rock festivals, we tried to do everything, but we would also play psychobilly festivals. So, we try to fight on both borders and put things together a little. It's good music and it shouldn't be only about look. Still, I look like that because I grew up like that. I don't see a reason I should change myself. Now it seems like all the bands are like that, but we started that off. We were the first ones doing that but always without losing the focus of who we are and what we want. Most of the bands would play, really, only for the psychobilly crowd, but there were other bands. Demented Are Go, they were always a band which were more open minded. They were more into other people too. I mean, to be really honest, you know the Meteors, yeah?

Yeah.

Everybody goes, like, "The Meteors are pure psychobilly," and on and on, and of course, they are because they started it, but I remember when I first saw The Meteors, they had a mixed up audience. There was not only greasers, flat tops, and quiffs, you know, which I would call a psychobilly, punkabilly crowd, but they also had, like, punks with mohawks and spikes, they had, like, long haired guys, skin heads, all kinds of people. I remember that in the very early eighties, and I really liked that. Then they, really, turned into, I don't know why, but they only wanted to play for psychobillies, but now they're more open minded again.

Yeah. So, it changed quite a bit over the years... On this newest album, how did you end up working with Lars Frederiksen from Rancid and Patricia of the Horror Pops?

OK. Well, Lars I know from the first tour Rancid ever did in Europe. That's when Rancid wasn't really popular. I mean, that's when the Let's Go album came out. I think it was the second tour, maybe the first... (laughing) I don't know. Anyway, I would follow them to a couple shows, and we'd hang out together. That was the cool thing with Rancid, they were totally psychobilly fans back then and that was like early 90s. They would know about Mad Sin, and they would know about all the psychobilly bands. They'd say, "oh, you're from Mad Sin, cool!" And so we started hanging out together, and we'd always hang out when they came over. We'd hang out in the backstage with them together, in their bus, whatever. So, I wouldn't consider us as really good friends, but I would consider us as buddies, you know what I mean?

Yeah, just comfortable hanging out and all.

Totally. And I thought, when they first came out, that they were great! They are punk rock to me. I don't know, later it became a little different because they became really big, but you know, back then... We were playing the same kind of big rock festivals together in the end of the nineties. They had already put out Tiger Army and Nekromantix then, and they asked us if Machete could do our shirts here, for the States and England, and we said yeah, cool! I talked to Lars now and then on the phone and email, and then he asked us if we wanted to tour with him, with the Bastards. And that's what we did last year, we did a whole tour with them in England.

Was that fun, touring with those guys?

Hanging out with Lars is always great. He's a great guy. As I said, he feels like one of my friends. He's like that, they're like that, I'm like that, you know... very open minded but still very true to your school.

Yeah. He and Tim Armstrong, both, are very open when it comes to music.

Yeah, that's a great thing, but they wouldn't lose their focus, where they come from, the punk rock bones. It's the same with me, with psychobilly and punkabilly, I wouldn't lose that, but still I'm open minded, and I don't know, I just feel very comfortable hanging out with them, and so, the tour was great. We were just in the process of recording, and he's a great storyteller, Lars, so I was just like, "hey, you know what man, if you want to, just tell that story on the Mad Sin album." Because there's that story on "Apes On Parade," so we said, "OK, let's do it." The engineer was there, and he had a laptop with him, and we recorded it, actually on the laptop, on the bus of Lars and The Bastards.

That's cool.

Yeah, really fast and quick, and it turned out to be cool! The same with HorrorPops. As I said, I know Kim Nekroman who is married to Patricia, and I've known him since 1985 so twenty-one years. They were touring in Germany, and I was in the studio. On some older records we would have a girl singing with us, and I've always been a fan of female vocals. So, on that album, I wanted that too. She was in town, and I thought, like, "wow," that's perfect for "Dead Moon." Her voice would fit in perfectly. So, we just rang them, and they said, "yeah, no problem, it has got to be fast, though, because we've got to do a soundcheck, and we can only stay for a couple of hours." So, we were quick, and it turned out to be really good! ✪

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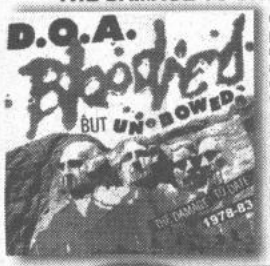

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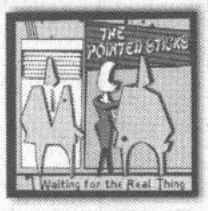

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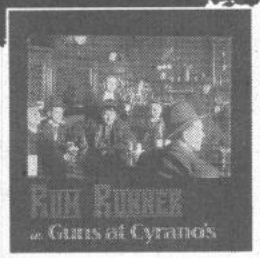

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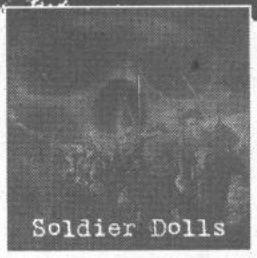

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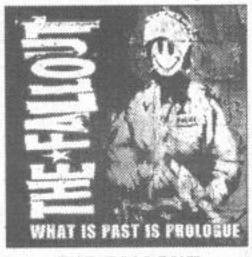

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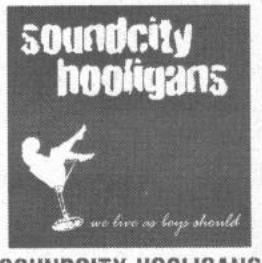

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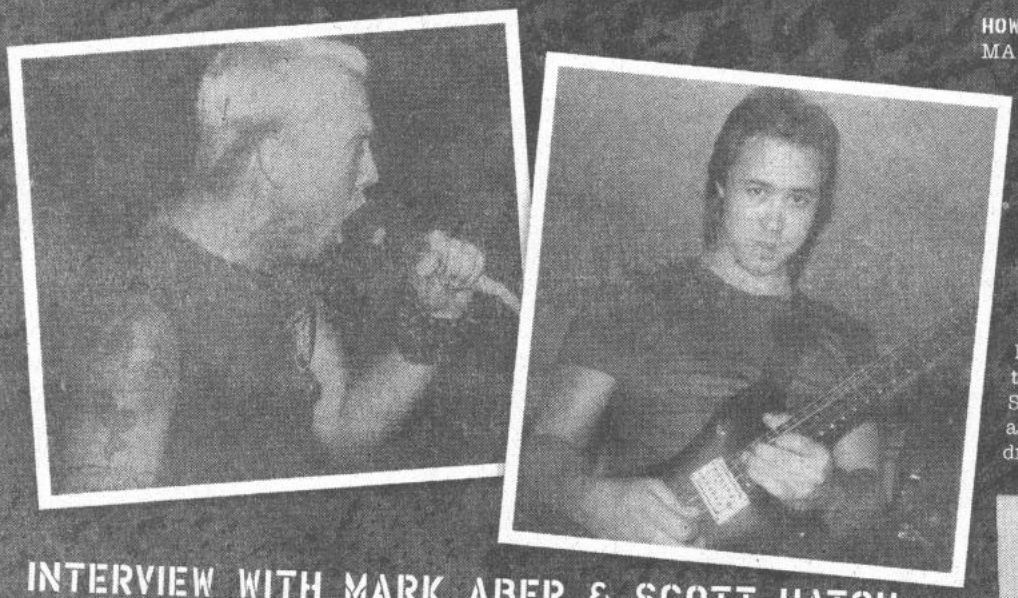


INTERVIEW WITH MARK ABER & SCOTT HATCH

By D. Andrew Wilson

Agression emerged out of the Southern California Skate punk Scene in the early 1980's. Hailing from Oxnard (which bands bands through their aggressive sound became known as "NARDCORE") Agression was on the new wave of merging punk and the skate-boarding cultures. The merging of these 2 cultures created a fast driven, angry and defiant sound that was as unique as the bands that played the music.

The band consisted of the late Mark Hickey (vocals) the late Mark Knowles (guitar) "Big Bob" Clark (bass) and Mark Aber (drums). True to their nature, the band skated and partied hard, and played their unique brand of skate punk even harder. The Band released numerous albums, including "Don't Be Mistaken" (BYO) in 1983, "Agression" (Mystic) in 1985 and "Live at the Underground Railroad" (Mystic)in 1986 amongst others.

Agression, through the help of manager Scott Hatch appeared at the famed CBGB in New York City in 1985 with the well established band FEAR in 1985. Mark Hickey was quoted to say that, "It wasn't difficult to appreciate the coolness of FEAR and Agression on the same bill".

In Late 1985 Mark Aber left the band to fill a spot with The Angry Samoans. Agression began to lose steam, and recorded a series of low quality live recordings, and the band eventually ground to a halt.

Mark Hickey left the band and moved to Colorado, with band members to follow. In 2000 he passed away due to liver failure. After his passing, Henry Knowles decided to keep the music alive, but in 2002 he too passed away due to leukemia. Fortunately, with "Grind Kings", Mark Aber has agreed to keep this hard hitting in your face sound alive.

GIVE ME A LITTLE HISTORY ON HOW YOU GOT INVOLVED WITH AGRESSION.

Scott Hatch: I was living in Ventura County with my girlfriend at the time when Mark Hickey and Big Bob introduced themselves to me in of all places a Carl's Jr. Restaurant in Oxnard. That was in 1981. They were recording a couple of songs for the BYO compilation album "Someone Got Their Head Kicked In".

Mark Aber: Before becoming a member of Agression, I was really heavily involved in the L.A. punk scene. I would spend 3 or 4 nights a week at clubs like The Masque, The Whiskey-A-GO-GO, Starwood, Cathay de Grand and on and on. We used to hang out at Oki Dogs fast food restaurant after shows to wind down from a night of massive drinking and slam dancing. I ended up becoming friends with the band Killing Joke.

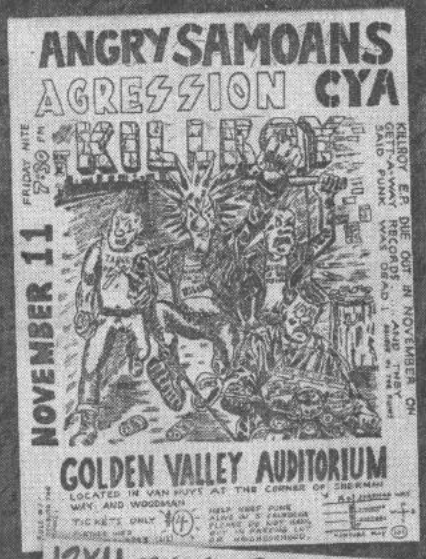
HOW DID THAT TURN OUT?

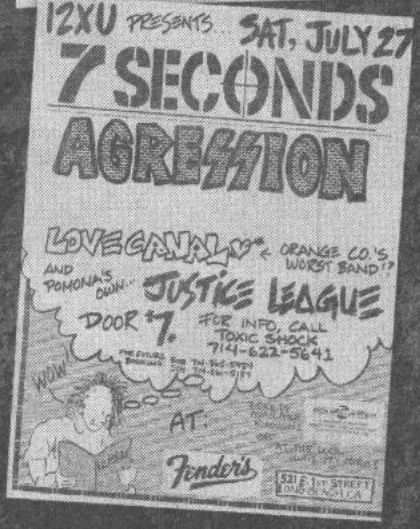
MA: I was offered a chance to tour with them in Europe, basically as a stage tech.

HOW WAS EUROPE?

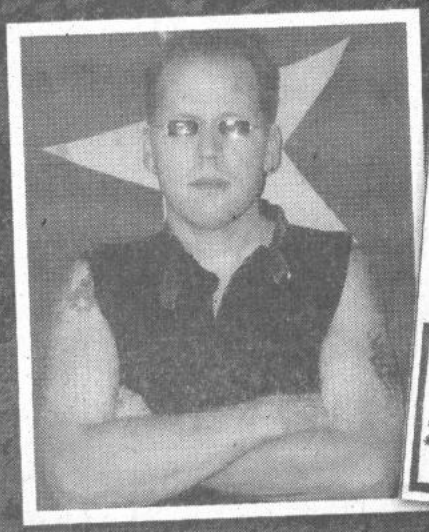
MA: I didn't go. I had met my best friend and manager Scott Hatch in the L.A. circuit. He was managing FEAR, T.S.O.L and Agression at the time. We were really into the scene at the time and knew everybody. We partied hard and had one fucking hell of a time.

SH: The drummer for Agression at the time, Larry White, lost his drum kit while they were on tour





with Battalion of Fear. I gave him a set of pearl drums in the hope that Agression's rhythm section might become a lot tighter and have that hard hitting sonic value that all punk bands need to have. I suggested that Mark fill that void.



MA: Scott called me to audition for Agression knowing that they needed a new drummer. He knew that I had the chops and kicked ass and could give the band the jump start that they needed. I fucking nailed the audition, and the rest is history.

WHAT YEAR WAS THAT?
It was late 1981.

HOW WERE THE SHOWS?
MA: Mark Hickey would tell me to slow down at first. I had a lot of backbeat, and a lot of energy to burn as you can imagine. I pushed the band to go harder and faster than they had before. We had a relentless practice schedule which ended up being a good thing. The band became really tight.

HOW DID YOU GUY'S START TO REALLY GIG?
MA: Scott booked us with some of the best bands at the time in L.A. (FEAR, Social Distortion, Mentors, etc.) We had a totally original skate sound, which people just really dug. We started to really push up through the ranks.

HOW WAS LIFE?
MA: Some of the best times of my life were spent hanging out at the beach with Bob, Mark and Henry at Silver Strand Beach, going to shows and recording and creating some great music.

WHAT HAPPENED NEXT?
MA: BYO Records offered to put out our first album "Don't be Mistaken". It sold well and really helped establish BYO as a legitimate label. We toured a lot, and played a lot of shows in L.A.
SH: I was negotiating with SLASH and IRS Records at the time. I was against it at first, but it is really the only record I stand behind. They actually send royalty checks and statements. Mark and Shawn Stearns. Really good guys. They gave permission to use classic Agression songs.

WHO WAS YOUR NEXT LABEL?
MA: Mystic. Our first album with them was titled "Agression". We eventually did a lot of recordings for them that ended up on the Mystic compilations, as well as some live recordings. We recorded at Mystic Studios where Led Zeppelin did "Whole Lotta Love" echo chamber thing.
SH:I had Mark publish all of his songs prior to recording with Mystic. I was still Mark's manager at the time. Although I wasn't managing the band at the time. I was still always there for moral support and advice on their careers and the band as a whole.

MARK, WHO ELSE HAVE YOU PLAYED WITH?
MA: Oh man, let's see. Angry Samoans, Wasted Youth, Circle One, Suicidal Tendencies and the Dickies.

COOL.
MA: I was also in a killer project in 1986. It was called "The Skeleton Crew" aka "King M'Butu". It ended up being a self produced LP which led to a deal with SLASH Records.

WHAT ARE YOU GUYS UP TO THESE DAYS?
MA: Just creating, writing and producing quality music.
SH: I am developing resort properties in Idaho. A few years ago, Duwayne Burnside (son of the late blues legend R.L. Burnside) asked me if I would like to make a record. It was nominated for a W.C. Handy Award for Best new artist. He has also been nominated for 4 Grammy's for his work with the North Mississippi All Stars. Jason Wyner (formerly of ng/Artimus records) is the President of my label. We have some great artists on the label (David Kimbrough Jr. and Burnside Exploration). My expectations are only are only to release the finest in punk rock and the blues that your daddy didn't listen to.

ANY PLUG?
SH: Go to my space or just punch in the artists on the label, Lucky 13.

"BIG BOB" CLARK

WHEN DID YOU ORIGINALLY FORM THE BAND?
In 1979. We did covers; you know some Dead Kennedy's stuff. Just a couple of tunes if I recall.

YOU LOVED TO SKATE?
Yup. Simms, Powell Peralta and Tracker all sponsored us.

DID YOU TOUR?
Yeah, lots. We broke down in Oklahoma and got stuck for a few weeks. That was right before Larry White (the original drummer) left the band in 1981. That was right about the time that the "Someone got Their Head Kicked In" album came out.

WHO DID YOU GUYS TOUR WITH?
Agnostic Front, GBH and the Misfits. We had a huge riot with those guys at Mandolins Ballroom. They had to move the previous venue, so a lot of people who bought tickets couldn't get in. Then it got crazy. People were throwing shit all over the place.

SOUNDS LIKE FUN.
Not really.

WHO WAS THE DRUMMER AFTER MARK ABER LEFT THE BAND?
Rick Keller from Dr. Know. He later quit to join Exploited.

WHEN DID YOU GUYS FINALLY BREAK UP?
I guess in 1986. I STILL HAVE Big Bob's Agression Session. Larry White has been drumming, plus we have members of Stalag 13 is the band.

OH. HOW DID YOU END UP IN COLORADO?
I had broken up with a girlfriend. I needed a change, and a promoter at the time said he had a few spare rooms in his house. Our motor home had broken down and we just crashed there and stayed a few weeks. The song "Night of 1000 Beers" was truly inspired by this place. Henry decided to stay, and a few weeks later Mark showed up. Denver, good times.

WHY DID YOU DECIDE TO REFORM THE BAND IN THE LATE 1990'S?
We just wanted to get the whole thing back together, but unfortunately, they passed away.

ANYTHING IN CLOSING?
Every time we play a show, Mark and Henry are always there. We always give a shout out. I love and miss them. We will continue the tradition as long as we are all still here. ✪

theAPPLICATORS

ARE THE APPLICATORS THE NEXT BIG THING?

AN INTERVIEW WITH KRISTINA AND ERICA

By BillyBadBreaks

I thought I'd take the opportunity to catch up with THE APPLICATORS as their sophomore release "My Weapon" (Hairball8 / King Fing'r Records) hit the streets on August 8th. Hailing from Austin, Texas, these five gals have shared stages with TEEN IDOLS, FEAR, THE NEKROMANTIX and BAD RELIGION. Indeed, Greg Hetson (BAD RELIGION/CIRCLE JERKS) produced THE APPLICATORS' debut album "What's Your Excuse". The band has toured the U.S. and Europe including the prestigious Leeds and Reading festivals in the UK, as well as dates on the Warped Tour. Normally I don't gush over any band like this, nor do I usually predict a level of success where Hot Topic is carrying a line of their T-shirts, but THE APPLICATORS have what it takes to win over legions of fans.

YOUR FIRST ALBUM ONLY HAD 4 OF YOU ON IT, THIS TIME THERE ARE FIVE OF YOU. WHAT HAPPENED, AND HAVE YOU HAD MANY LINE UP CHANGES SINCE YOU FORMED IN EARLY 1999?

Yes, we have had to make a few adjustments over the almost 8 years we've been together. You know 8 years, DAMN, that's a long time. So to have 3 original members we think we're doing pretty good.

WHAT MADE YOU GET THE BAND STARTED?

We all were in other bands and Sabrina wanted to put together an all girl band. So she asked the rest of us to try out a side project. Within a year we all quit our other bands and the rest is history... From the very first practice we could feel that we had something special. What we didn't know was Greg Hetson was going to be at one of our

early shows in our bands history and offer to produce our first album. Cool, I'd say.

WHAT ARE YOUR INFLUENCES? YOU REMIND ME OF REPUBLICA, HOLE, THE BREEDERS, BUT WITH YOUR OWN THING GOING ON...

THE CLASH, RAMONES, BAD RELIGION, THE CASUALTIES, JOAN JETT, THE JAM and... come on do your really want me to take up 50 pages in your magazine?

IS IT DIFFICULT BEING AN ALL GIRL BAND? IS IT MORE DIFFICULT FOR YOU TO GET GIGS, OR IS IT EASIER?

No we love it, because we feel like sisters. A boy would ruin the fun. As far as do we think it's easier to get gigs being a girl band, um, we think of ourselves as just being a band. It's the same; some places are easier than others to get shows...

DO YOU THINK PEOPLE SEE YOU (INCORRECTLY) AS MORE OF A NOVELTY IN THIS LARGELY MALE DOMINATED GENRE?

When we walk in a new club in a new city, we can tell that people are thinking "oh great, another chick band". And often after we play some people come up to us and tell us that when they first saw us hanging out they had preconceived ideas about us but after we played they say we blew them away and have changed their ideas of girl bands. That's a huge compliment... Because there are so many talented women in rock and there shouldn't be negative connotations about girls who rock.

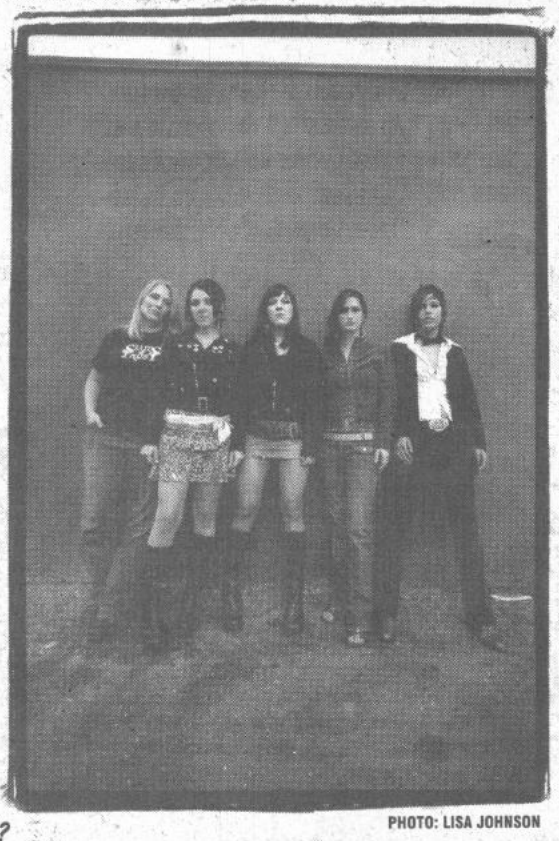


PHOTO: LISA JOHNSON

WHEN DID YOU DECIDE TO KEEP ANY TESTOSTERONE OUT OF THE EQUATION? OR WAS IT NOT A CONSCIOUS DECISION?

Yeah, cuz we're called THE APPLICATORS. But, if a boy wants the wear a wig and put on a dress or more like a mini skirt, they are welcome.

WHEN YOU PLAY LIVE DO YOU GET TIRED OF GUYS HITTING ON YOU?

No, never.

SINCE I PICKED UP "MY WEAPON" I HAVE PLAYED THE DAMNED THING SO OFTEN THAT IF IT HAD BEEN VINYL IT WOULD BE WORN OUT NOW! WHICH SONGS ARE YOUR FAVORITES? MY STAND OUT TRACKS ARE "TRAGEDY", "MY WEAPON" AND "I KNOW THE TRUTH".

We wrote them, you guys decide.

YOU ARE ALL CREDITED WITH WRITING THE SONGS, BUT DOES ONE PERSON USUALLY COME UP WITH THE LYRICS AND THE REST CONTRIBUTE TO THE MUSIC, OR IS IT A TRUE COLLABORATION?

True collaboration!!!

PRESUMABLY YOU ARE GOING OUT ON TOUR TO PROMOTE "MY WEAPON"? IF SO, WHAT DATES HAVE YOU LINED UP? PLEASE TELL ME YOU WILL BE COMING TO OHIO!

Yes, we're going to tour!! No dates yet, but you'll be the first to know.

YOU HAVE BEEN ON TOUR WITH BAD RELIGION, WHO ELSE WOULD YOU LIKE TO PLAY WITH?

JOAN JETT, GREEN DAY, METALLICA, and your mama!

I AM FROM THE UK ORIGINALLY SO I AM CURIOUS ABOUT THE RESPONSE YOU RECEIVED OVER THERE. WOULD YOU LIKE TO GO BACK?

Awesome! We love the U.K. We want to go back A.S.A.P!!!!!!!

HOW WOULD YOU (IF YOU HAD TO) DESCRIBE YOUR MUSIC TO SOMEONE WHO HAS NEVER HEARD YOU?

Driving riffs with RAMONES 3 chord punk sound and in your fucking face vocals.

WHAT ARE YOUR LONG TERM AMBITIONS? IF YOU ARE NOT TAKING THE MUSIC BUSINESS BY STORM, AS I BELIEVE YOU WILL, ARE YOU GALS INTERESTED IN ANYTHING ELSE?

We're all so different, but as a band, we want to tour, tour, tour, and write more albums (which we're doing right now). Of course we love fashion. 4 out of 5 of us are in the fashion industry. One day we want to open a salon called "You Got It All" (a song from our first album).

HOW CAN SOMEONE CONTACT THE APPLICATORS IF THEY WANT TO CONTACT YOU OR ORDER YOUR CDS?

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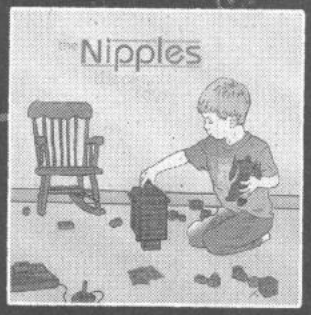

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"Weekend Toys"
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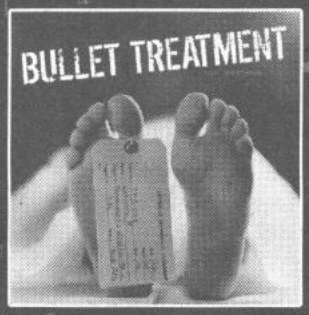

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1981

THE YEAR IN VINYL

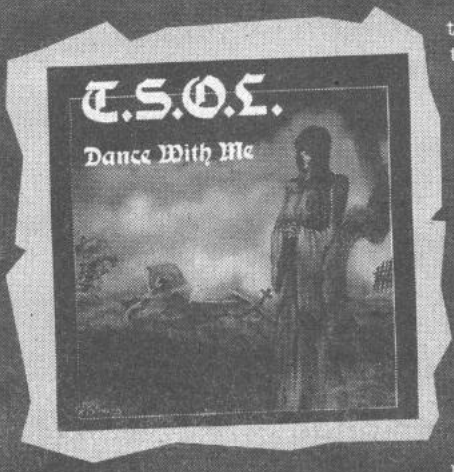
EIGHTEEN FEROCIOUS RECORDS OF 1981

By Janelle Jones

So many records to go over for 1981 and so little space! So, here's the story: I tried going for that magic number of 15 again, as I've done in issues past, but couldn't narrow it down... Hence, the 18 records delved into below. And whittling it down to 18 was quite difficult, to say the least. I mean, the number of awesome bands that released laudable records this year was absurd. Should we go with MINUTEMEN and THE CRAMPS? GANG OF FOUR? PLASMATICS? This is enough to drive one mad - if, unlike me, he/she is not already at that unstable stage, that is. Anyway, enough with the crazy talk... Feast your eyes on those that made the cut and peruse the "mentions" list, for many of those bands/records deserved an in-depth précis as well. But, we do have to show some restraint, don't we? After all, if too many are included, then it kinda takes something away from it all.

Oh, and of note, I finally broke down and put a few EPs on here rather than sticking solely to full-length albums, after coming close last issue with almost including ANGRY SAMOANS' first slab 'o' vinyl 'Inside My Brain.' Hey, it's my column; I can do what I want!!!!

TSOL
DANCE WITH ME
FRONTIER



And here it is, my dears - THE GREATEST AMERICAN HARDCORE/PUNK ALBUM...TO EVER EXIST. Yes, TSOL's debut full-length, 'Dance with Me,' which followed up their first EP, a hot little self-titled affair put out on Posh Boy featuring that punk-rock staple "Abolish Government/Silent Majority," is an impeccable amalgam of brilliant goth-y punk-rock snapshots. From the opener "Sounds of Laughter" to the closing title track, I'm still in awe every single time I listen to this (now worn-out!) album. Every punk in his/her right mind has had to have heard that oh-so-wrong (but so right!) ode to necrophilia, "Code Blue" ("Cause I can do what I want and they won't complain/I wanna fuck I wanna fuck the dead!" sung in a most articulate voice by our man Jack Grisham, who in his youth totally had a Vincent Price inflection going on). But I'm sorry; if that's all one knows, he/she is missing out. 'Dance with Me' is dark and alluring. Listen to "Triangle;" the short blasts "Funeral March and "Peace Through Power;" "Sounds of Laughter;" the lone love song "Love Story," with Grisham spouting out the madness of what it's like to feel not wanted by your paramour but still run after him/her; or the Ron Emory-sung socio-political, dancey tune "Die for Me." But above all else, check out the out-of-control "I'm Tired" and "Silent Scream." The former, a sweet giving-up-on-life song, features emotive back-and-forth vocals from Grisham and guitarist Emory ("I'm tired of being/So why am I here? I'm tired of life!/And all of its jokes") followed by Grisham's solo philosophy: "Because of the process, because of the system, because you're still laughing, because you don't li-STEN!" Meanwhile, "Silent Scream" is the true showstopper here. It's slower, almost placid - beauteous, if you will - fitting, considering Grisham's downright poetic - if a tad nightmarish to some - musings from the point of view of our favorite figure (to be pronounced "figger"), "The Count." Yes, you have to love the 'Dracula' references to Jonathan Harker, "Lucy's trance," and "the open encasement." Just listen to these elegiac lines: "I'm the sexton's spade, the new-thrown clay, I'm what's left when they walk away," and later, "I'm the mummy's curse, the passing bell, I'm the fortune they wouldn't tell." And yes, more of the glorious macabre comes with the tense "Dance with Me," as Grisham intones in a steadfast manner, "A ring of death is on me like a halo to the gods/I'm bathed in mortal sorrow my innocence is lost!" among other great lines... Okay, enough with the melodramatics. (Apologies, but when speaking of this seminal SoCal "death rock" band, it's hard not to get over-romantic.) Here are some facts about True Sounds of Liberty: the band, which formed in 1979, includes Grisham (and all of his aliases like Alex Morgan and Jack Lloyd Jones - I believe he'd said he had to do this because people wanted to kill him, sociopath that he was in his younger years), Emory, bassist Mike Roche, and now-deceased drummer Todd Barnes. TSOL put out an EP, 'Weathered Statues' in 1982 that no doubt foreshadowed what was to come with the same year's sophomore LP, 'Beneath the Shadows,' which undoubtedly shall be discussed anon, and we'll then also get into why members left and all the oddities that became "TSOL" (and, believe you me, this story is long and winding, involving no original members left at one point and some...hair metal?).

ADOLESCENTS
S/T
FRONTIER

"This is for you Fullerton..." Okay, maybe that line came from Rikk Agnew's intro to "O.C. Life" on his monumental 'All By Myself' album from '82, but whatev-ahhh. It seems fitting, for ADOLESCENTS are the quintessential O.C. band. And their iconic 13-song debut self-titled LP, affectionately referred to as "the blue album," is a positively brilliant piece of hardcore punk history, full of fast, feral, hard-hitting songs. The definitive line-up found on this album is vocalist Tony Cadena, guitarists Rikk and Frank Agnew, bassist Steve Soto, and drummer Casey Royer; but the first line-up, featuring one different guitarist (Frank's the original) and a different drummer, formed in early-1980. Soto came from AGENT ORANGE (he left because vocalist/guitarist Mike Palm wasn't too keen on playing songs not written by himself and Soto wanted to do more songwriting), whilst Frank, Rikk, and Royer came from SOCIAL DISTORTION, two obviously seminal Fullerton bands in their own right! Anyway, how can one not smile at the album's ferocious opener "I Hate Children" with Cadena's fed-up lyrics, "Shut your mouth you stupid little brat/What you need is a smack smack smack" in his snarling, snotty voice or "Wrecking Crew" which any bored, disillusioned youth can identify with? "Self Destruct" and "Word Attack" are super-fast, short, hardcore nuggets. The Royer-penned kinda anthemic favorite "Amoeba" was the band's first 7", released in '80 on Posh Boy. "Democracy" is a mid-tempo number where the band voice their disgust at government and politics, whilst "No Friends," in all its dark glory, is a superb offering, a song that seems like it could fit in with the dark tunes of this record's follow-up, the three-song 'Welcome to Reality' EP (Frontier), which actually features two of this writer's favorites in the ADOLESCENTS' catalogue (the equally cool title track and "Things Start Moving"). But perhaps none compare to that grand epic "Kids of the Black Hole." It is imperative that anyone making an "awesome mix tape" of punk/hardcore tunes includes this five-and-a-half-minute staple. Anyway, this is just a timeless record. Totally captures the angst of suburban, uh, adolescence. The band would break-up later in '81, with Rikk going to the lovely CHRISTIAN DEATH, Royer to D.I. (Rikk would later join that sick band), Cadena THE ABANDONED, and Soto and Frank LEGAL WEAPON. ADOLESCENTS started up again in '86 and put out two albums (with different line-ups) before breaking up in '89. Their most recent endeavor (with Cadena, Soto, Frank and Frank Jr., and ex-SOCIAL D drummer Derek O'Brien) was last year's worthy 'O.C. Confidential,' and, luckily, they've been touring like madmen across the country. Believe me, us East Coasters are thrilled you made it here - what, three times now in the last year?!

AGENT ORANGE
LIVING IN DARKNESS
POSH BOY

'Living in Darkness,' the debut LP from surf rats AGENT ORANGE, is an intriguing, thoughtful gem, if a bit short (the album consists of eight songs). But truly, the name says it all: this is a pretty dark album with its surf-injected moody tone. Just check out the Fullerton boys' first single and no doubt best-known song, the urgent "Bloodstains," for a nice taste ("I lost my sense I lost control I lost my mind...Weeeeeellllll!"). Though it's a hugely-spirited, highly-charged hardcore stomp, it has this great surf feel and is definitely a bit alluringly sinister in sound. (The single version came out in '80, was self-released, and featured one of this writer's favorite songs, the utterly disgusted "Bored of You.") And the more mid-tempo tracks definitely have that darkness too, as "Too Young to Die," "Everything Turns Grey," the anti-love song "No Such Thing," and "A Cry for Help in a World Gone Mad" (which features some rather disheartening lyrics) all have an inherent wonderfully troubled, conflicted, melodic, pensive tone. But perhaps the album's namesake offers listeners the finest auditory experience. Again, it's moody and brooding, but the way vocalist/guitarist Mike Palm sings it, it almost has a somewhat happy tone like he's okay with his life no matter how different it may be to others', and is kinda peppy too with those tin "handclap" things (that are actually the result of smashing trashcan lids, according to Palm) coming in now and then. "I feel safest being alone living in darkness living in a world of my own!" he sings. It's just a lovely outsider doing-your-own-thing tune, as it were. The one place where things get a bit brighter is when AGENT ORANGE go all-out surf on us with the instrumental "Miserlou," something they did early on and later, with the '82 EP 'Bitchin' Summer,' for instance.

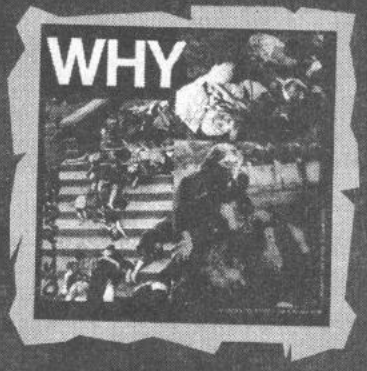
D.O.A.
HARDCORE '81
FRIENDS

Uhhhh! I love D.O.A. at this primitive stage of their career! I can't stand it! 'Hardcore '81' follows in the previous year's 'Something Better Change' footsteps, for sure, in its charm, and perchance is even more FUN than its predecessor. Hell, they start it off with the ridiculous ripper "D.O.A." and don't back down AT ALL through 14 hellacious tracks. 'Hardcore '81' - the name says it all. This is simply D.O.A. at their baddest, their most thrilling. Vocalist/guitarist Joey Shithead in his youth is just an animal - not that he's slowed down much after all these years, but there's just something about the band's first few releases that is totally out of control. Those gruff, kinda mucousy, obnoxious vocals and hyper instrumentation get me every time. Their choice of side A closer, the weirdo reverby rendition of Led Zeppelin's "Communication Breakdown," is even memorable.

And the "Musical Interlude" found early on side A? Not sure if it warrants its own track-listing, but the silly "ooh-ee-ooh-ee-ohh-ah-ah"s just show how much fun these guys are having, which is truly a joy to listen to. Bassist Randy Rampage lends his snotty vox to the in-yo-face "I Don't Give a Shit," a song sticking two fingers in the air to society, replete with requisite burps between verses. "Fucked Up Baby," a short, quick hardcore nugget, would later be revisited as "Fucked Up Ronnie" and lately, the appropriate "Fucked Up Bush," a testament to this band's timelessness, no doubt. Other wild tunes are "M.C.T.F.D.," "Slumlord," and "My Old Man's a Bum" (which happily brings to mind ANGRY SAMOANS' earlier, kooky classic "My Old Man's a Fatso"), which awesomely leads into the swaggering and cool "Bloodsucker Baby." And can I say how much I love the psycho Rampage-sung closer, "Waiting for You"? ("Just waiting for you. Waiting for you...!") The only qualm - the song's too short! Anyway, as opposed to 'Something Better Change' with its moments of placidity (you know, the slower, more pensive-sounding fare) this album is full-on hardcore start to finish. Joey's label, Sudden Death, re-released this album with bonus tracks from the '84 EP 'Don't Turn Yer Back on Desperate Times' (featuring songs that were broadcast as a John Peel Session), which includes, among others, the totally sick "A Season in Hell."

DISCHARGE
WHY
PLATE

Wondrously thrashy, angry political hardcore punk. That's how one could describe the glorious 10 raw tracks that plow the listener in, like, 14 minutes on DISCHARGE's classic 'Why.' The band is out of control. Their music, or "noise," as they'd have it, is by no means pretty. Rather, it's vicious, raw, PRIMITIVE. From Cal's yelps to the smashing, clanging, unchanging drums and scratchy guitars, 'Why' - yeah, it's a 12" so what?! - just pummels the listener over. Pioneering, one might say. It's a slab of aggressive, sloppy puke. Only those like-minded could be into this jarring sound! And then we have the lyrics, which are rather minimal but so effective - not holding anything back, and yes, bleak, but that's because the topics DISCHARGE confront are uninviting: violence, war, death, and destruction, fitting the aesthetic of the entire band so well. These words have to be sung to "ugly" music. I mean, just look at the libretto of "Is This to Be?": "Scorched earth is all that's left/Where trees and flowers once grew/A trail of destruction, death and destruction/Nothing left but wasteland/Littered with human flesh and bone." That's it, the whole song. Nothing superfluous - just the facts. One could just roll the names of songs off their tongues - "Massacre of Innocence," "Realities of War," "Maimed and Slaughtered" and get the same exact, bludgeoning, in-your-face feel, musically and lyrically. And as a great touch the band add to the record, just in



case it didn't get across the first time around, DISCHARGE end it all with a reprise of "Why," which is found earlier on the record. This second version is actually even MORE effective than the earlier version, what with its coming to a close with incessant yelps (that kinda sound like an annoying kid whining - not to take anything away from it, of course) atop flailing guitars and smashing drums of "why why why but why" and that final wail of "WHYYYYYYYYYY." In the end, no matter all my (perhaps nonsensical) ranting, 'Why' is just a fierce record. Happily, the band would release more material. (DISCHARGE's actual debut full-length was 'Hear Nothing See Nothing Say Nothing.' You can bet your ass we'll be dissecting it in these here pages next issue...)

BLACK FLAG

DAMAGED

SST

I believe I used the phrase "youthful vigor" in describing THE DAMNED's '77 debut 'Damned Damned Damned' and got, foolishly, a little Dickensian on our poor readers. Well, that same term could certainly be applied to BLACK FLAG's initial LP - only 'Damaged' is even wilder and a helluva lot more confrontational. Severe and primal. Anyway, the formidable L.A. hardcore band *avant la lettre* formed in '77 as a four-piece, with guitarist/primary songwriter Greg Ginn, bassist Charles Dukowski, drummer Brian Migdol, and mouthpiece Keith Morris. Now, everyone has their favorite era of BLACK FLAG, you know, with which singer they liked the band most. And each frontman all has his plusses - Morris, who'd go on to CIRCLE JERKS (how can you NOT love this guy); Chavo (when he came aboard so did drummer Robo and the band released the 'Jealous Again' EP); Dez Cadena, who'd stay in the band and move to guitar alongside Ginn; and Henry Rollins, a D.C. transplant, who, as the story goes, went onstage at a gig in NYC and was asked to join up. But really, with Rollins singing on the band's debut full-length, 'Damaged' (released on the Ginn-created label SST), an even rawer, grittier, angrier BLACK FLAG was born. The guy just adds his psychotic voice full of vitriol to these songs, many of which NEED that madman feeling to complement the mental pain depicted in the socially-aware lyrics and of course that maniacal, claustrophobic, flailing instrumentation. I mean, "What I See;" the super-fast "Depression;" "Room 13;" "Life of Pain" with its slow, dissonant guitars (and that awesome line, "Life's miseries' pain is deep"); "Damaged II;" and that final descent into madness "Damaged I"? Forget about it! On this last one, an appropriate closer, the music is cacophonous and jarring, enveloping Rollins' chaotic, feverish, insane rants and gurgling pertaining to what's going inside his damaged mind. At times he even goes all charmingly Darby Crash "Manimal" on us. Of course, not every song follows in these footsteps. "Rise Above," the less abrasive album opener, acts as a rebellious call to arms against the status quo whilst "Police Story" is a nice anti-cop song and "Six Pack" mocks those whose drinking is a full-time job. But of them all, the famed "TV Party," a silly critique on people glued to their TVs and out of touch with reality and consequently losing their intelligence ("I wouldn't be without my TV for a day - or even a minute!/I don't bother to use my brain anymore - there's nothing left in it!") has to be the most out of place, what with the sunny-sounding melody, irreverent gang-vocal choruses, and Rollins' cute (yes, I said it) vocal stylings. The band, whilst undergoing a number of line-up changes through the years, would put out a ton of records in the future before breaking up in '86 - and we all know Rollins went on to form his own band and become a dilettante in all areas of the arts (literature, TV, movies, critic...). On a side note, my pal, the venerable Jay Drunk, turned me onto this gay-themed BLACK FLAG tribute band, BLACK FAG, and let me just say their version of "Jealous Again" is perty super.

THE WIPERS

YOUTH OF AMERICA

TRAP

Though the song "No Fair" opens in a quite slow, dreary fashion before gaining some ripping momentum, there aren't any songs on THE WIPERS' second LP, 'Youth of America,' that are as wrenchingly depressing and disconsolate as the beautiful "D-7" found on the Northwestern band's debut album, 'Is This Real.' Still, despite this lack of gloom, the lo-fi 'Youth of America' is a beaut. Sure the album contains only six songs (mere in numerical value), but these offerings really go the distance, with "When It's Over" surpassing the six-minute mark, and the title track coming in at an astounding 10-minutes-plus (somewhat of an anomaly in the punk scene at the time). Happily, this epic tune never drags or bores the listener because it's just such a great, driving rocker and the band incorporate some very cool touches like the somewhat psychedelic parts as the song progresses and the weird, maniacal spoken (and yelped) vocals. No doubt at this stage in their career THE WIPERS had gotten more ambitious and creative with their songwriting. Also, vocalist/guitarist Greg Sage dabbles in different vocal styles (not to mention killer guitar riffs!). He of course utilizes his pleading, passionate tone that satiates the band's first full-length to great effect (especially on the aforementioned "No Fair"), but also delves into the darker side with this deep voice that kinda is reminiscent of that belonging to one Joey Shithead at different points on basically every song except the title track. One occasion where it works so well is "When It's Over." A seemingly instrumental number that sounds like it could be the soundtrack to some old horror movie, Sage sidles in at around 3 minutes into the song with this totally dark, sensual, ominous tone before becoming a little hysterical with his "We'll be laughing - when it's over..." and incantations of "Laughing!" This song is powerful (and a little disconcerting at times), to say the least. "Pushing the Extreme" is another dark, frantic affair, while the most upbeat, spirited track on the album has to be the more by-the-numbers "Can This Be," which sounds like it was a bit of an influence for FITZ OF DEPRESSION's "Young and Free."

X

WILD GIFT

SLASH

Well, one thing's for sure: X certainly did not have a sophomore slump with 'Wild Gift,' the album that followed their '80 debut, 'Los Angeles.' I'll

say it - I think I actually enjoy this one more, if only for "Universal Corner," "We're Desperate," "When Our Love Passed Out on the Couch," and the true tour de force, the insanely beautiful and affecting "White Girl." Okay, and to continue with the personal confessions, for me, what gets me about X every time are those vocal harmonies from Exene Cervenka and John Doe. Not all the time, but from a lot of their material I just feel this sweet sadness (I referred to it as "longing" in my previous synopsis of their debut) pervading through their charmingly intermingled voices that spout forth poetic and clever lyrics. Just listen to the aforementioned songs, the tender yet stomping "Adult Books," or even the fast, claustrophobic rocker "We're Desperate." But overall, X are just one of the all-time great rock songwriters. Yes, rock. They're sound - hinged on the guitar prowess of Billy Zoom, D.J. Bonebrake's feisty drum work, and Doe's steady basslines - transcends the punk label, for sure, as they delve into many a style, as showcased on the rockabilly-infused "Year 1" and "Beyond and Back;" the tough rock 'n' roll of "Universal Corner" and the bare-boned "I'm Coming Over;" and the punked up "We're Desperate," the wild speedy blast "Back 2 the Base," and the awesomely-titled "When Our Love Passed Out on the Couch" ("I hate it I love you/I hate that I need to know what you do/When our love passed out on the couch" - great stuff).

D.I.
TEAM GOON
TRIPLE X

First thing's first: The lovely D.I. came from the ashes of THE ADOLESCENTS (so you know they're incredible), and their moniker stands for Drug Ideology. On their debut, the band - featuring ADOLESCENTS drummer Casey Royer on vocals and guitarist/genius Rikk Agnew - kick off the record with a little foray into cock rockdom with the basically instrumental (except for the "hey!"s) "We Will Rock You"-inspired "Rock and Roll Part II" and features other fast tunes like the great, satirical sing-along "Guns," "Reagan Der Führer" (one of many songs by punk/hardcore bands voicing their views on the new actor-turned-mayor-turned-prez. This one features the classic line: "You're gray, you're old, you're out of style/Regis Philbin has you beat by a mile"), and "Nuclear Funeral" (okay, I know we all make fun of George W. for his pronunciation of this word, but dude, if Casey doesn't say "nucular" I have a serious mental deficiency). BUT THEN...! They fill out the record with these terribly - nay, EXQUISITELY! - bleak, depressing dirges. "Venus De Milo"? Superbly foreboding and disheartening. "Purgatory"? Slow and wondrously forlorn and miserable (this song would be revisited on 'Ancient Artifacts'). However, perchance, their well-known "Richard Hung Himself," a total punk-rock staple ("What a swinging guy," Casey deadpans) is the grandest of all. Another dire dirge, you gotta love it at the end when the music and Casey's ranting get to maniacal levels, culminating with the screamed lines, "I can't get out! What do I do? ...Die," just giving it at this point a really claustrophobic feel. The lone song not mentioned here, "The Saint," is pretty much the low point of the album - a forgettable quick number. But this lone sub-par offering (okay, and that first song) shan't change my view of 'Team Goon,' which ultimately deserves its place in the punk pantheon.

THE REPLACEMENTS
SORRY MA, FORGOT TO TAKE OUT THE TRASH
TWIN/TONE

Okay, first, I know some people will be like, "THE REPLACEMENTS aren't punk!" "Whatever," I say! Hell, BAUHAUS and JOY DIVISION made the almighty cut in past editions. But listen, with their debut LP, 'Sorry Ma, Forgot to Take Out the Trash,' THE REPLACEMENTS have an undeniable fire, a real dirty, rock 'n' roll sleaze factor à la THE DEAD BOYS. A majority of the 18 songs are fast and furious, in-your-face sometimes-sloppy rockers, such as the opener "Takin a Ride," "Customer," "More Cigarettes," and the out-of-control "Rattlesnake." "I'm in Trouble," for instance, is reminiscent of D.O.A. And on "Don't Ask Why," vocalist/guitarist Peter Westerberg totally channels Stiv Bators - just listen to his "Don't. Don't. Don't ask me why/Don't OHHH! Don't ask..." Some, however take the speed factor down a notch but still have that tremendous energy and spirit - it's not all this hectic, frantic way. In fact, some of the greatest tracks happen to be the tad slower "Kick Your Door Down," which is sheer, swaggering coolness incarnate. Definitely the toughest, meanest of the entire record. And "Johnny's Gonna Die" (Johnny Thunders, ya hey!) the slow crooner of the album, if you will, is a really moving and melancholy tune and one of the highlights, for sure. And (I say with a sheepish grin), is so darn pretty. The kinda '60's rock 'n' roll-ish "I Hate Music," a speedy number, is another highlight. And, all right, with such a massive helping of songs, some, naturally, are bound to be better than others, and such is the case here. Some of the ones that aren't as up-to-par, not as memorable, in this writer's view, are "I Bought a Headache," "Shiftless When Idle," and "Love You Till Friday." The Minneapolis band, who formed in 1979 and broke up in '91, went on to evolve and add more elements into their sound that obviously broke them out of the punk/hardcore niche and helped them to become one of the most revered alternative/college-rock bands. They reunited earlier this year (with Westerberg, bassist Tommy Stinson, and drummer Chris Mars - though the ubiquitous Josh Freese actually played drums and Mars sang back-ups) to record a couple new tracks on a best-of comp called 'Do You Know Who I Think I Was?'

HUSKER DU
LAND SPEED RECORD
REFLEX

Into some 26 slipshod minutes Minneapolis' HÜSKER DÜ cram 17

illustrious fast and pummeling live hardcore tunes. Some of the greats on this shining disc are the opener "All Tensed Up," "I'm Not Interested," "Ultracore," "Let's Go Die," "Tired of Doing Things," the seizure-inducing "Don't Have a Life," and ESPECIALLY "Push the Button" and the grand finale "Data Control," which is just relentless and heavy and different from everything that comes afore. They even give us a quick - if a little unneeded - ode to that '60s piece of Americana 'Gilligan's Island.'

Yeah, in their early career, HÜSKER DÜ (Danish for "Do You Remember?" - they have a song of that title that is one of their best!) were definitely a hardcore band, though, of course they'd expand their sound in ensuing years, producing classic albums along the way, most notably, perhaps, that untouchable concept record from '84 'Zen Arcade.' Anyway, with 'Land Speed Record,' the band - vocalist/guitarist/songwriter Bob Mould, vocalist/drummer/songwriter Gary Hart, and bassist Greg Norton - crafted an album that you have to actually LISTEN to. Songs don't break that often; it's a live record, after all. Each song, barring a few occasions, practically bleeds right into the next, making for quite a NOISY whirlwind of an album - especially since each song is super-speedy and chaotic. One must really spin this album a number of times to get a real feel for it. If not, everything just speeds by. Okay, granted the record sounds really sloppily put together - mixing- or recording-wise or something, it is nonetheless an essential record. Anyway, let the kids who say HÜSKER DÜ "used to be a hardcore band" live in their own world and just "yes" 'em to death - they're too narrow-minded to understand great music that surpasses - and evolves beyond - that of one genre. At least that's what I do. Funny thing is I play "Statues" from the band's first EP (included on the CD release of their second album - and first studio LP - 'Everything Falls Apart' that I put into the Mars Bar jukebox - an intense, long, labyrinthine affair, that's more post-punk than anything), and I get this criticism (you know who you are!). Hey, good music is good music.

MISSION OF BURMA

SIGNALS, CALLS, AND MARCHES

ACE OF HEARTS

I always think of MISSION OF BURMA in the WIRE/GANG OF FOUR vein - pretty ambitious, experimental, oddly-cadenced, arty post-punk. MOB definitely get GOF on us on "Outlaw," which has that tense, dancey, bouncy, disco-beat the English band perfected. But of the six tracks included on this 20-minute record, "Outlaw" is basically the anomaly - the most hectic, edgy, and hyper, though 'tis true "This Is Not a Photograph" is rather raucous - the phrase "controlled chaos" comes to mind when listening to it. It sounds as though the band could get REALLY out of control at points, but they rein it in a bit. Anyway, that isn't to say there isn't much intensity or spirit enveloped in the four remaining songs. No, they're just of a decidedly different nature. Take the final two offerings, "Red" and the five-minute jammy instrumental "All World Cowboy Romance," for instance, which are extremely powerful with their sweet melancholy melodies and "Red"s pained, hurt lyrics ("There's a window in my head, there's a window in my heart. I look out of them when I'm sleepy and then I fall apart. Things are crumbling outside of me and they're crashing at my door"). And the tracks "That's When I Reach for My Revolver" and the tender "Fame and Fortune" are passionate and deeply emotional. There's a real sincerity that comes across these offerings, let's just say. And another strength, besides the complex songwriting ability of guitarist/vocalist Roger Miller and bassist/vocalist Clint Conley, are the vocal harmonies. The CD reissue on Rykodisc features this EP along with the band's initial single, "Academy Fight Song"/"Max Ernst." The band got back together in 2002, still tour, and have since issued two new albums - 'Onoffon' (have it - definitely one to check out) and this year's 'The Obliterati.'

THE ADICTS

SONGS OF PRAISE

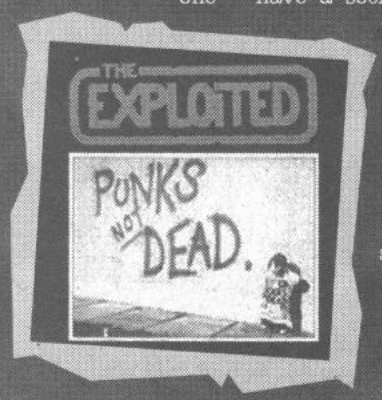
DWED/FALL OUT

There's something about THE ADICTS that is so darn likeable. Could it be their sexy Droog personas? - Bowlers! - The cheerful goodness that oftentimes comes through their catchy pop-punk? Their memorable raucous live performance? Check, check, and check. They're the jokers in the pack, for god sakes! (You knew that was gonna be said...) Yes, led by white-face-painted, red-lipped vocalist Monkey (nee Keith Warren) with guitarist Pete Davison, drummer Kid (Michael Davison), and bassist Mel Ellis in tow, the English troupe totally slay on their first LP - quite possibly the long-running band's finest. 'Songs of Praise' is full of the abovementioned catchy pop-punk ("England," the speedy "Just Like Me," "Telepathic People," "Numbers," the band's calling card "Get Adicted" - "get aduh aduh aduh aduh addicted!"), some with lyrics that touch upon socio-political issues, and some, that, well, are all harmless fun and not to be construed as anything else - think "Tango" and the album's namesake "Songs of Praise." But thrown in here and there are some offerings that veer away from this pop-punk aesthetic into harder, meaner territory - territory for which this writer has a weakness. Songs like the alluring and moody "In the Background" (the absolute best!), "Distortion," the ominous "Peculiar Music," and the driving "Dynasty" are so much darker and tougher. Meanwhile, when THE ADICTS take the intensity down a notch and get a bit more tender sounding, it's hit or miss. "Calling Calling" sounds like it could be an early CLASH song and Monkey's lyrics are well-meaning and sweet in their innocent simplicity ("I know things are bad we can make them good/You might think it's crazy, but I know we could/Change life and make it better" and later, "Calling calling all the world/Why can't wars just cease/Calling calling all the world/Live together in love and peace") and it all works, as does the down-in-the-dumps oh-woe-is-me "Hurt," but the Kid-sung "Mary Whitehouse" is kinda dorky and too saccharine. Ah and you guessed it - she left that iconic song "Viva La Revolution" for last. We need mention

the single of "Viva" because one of the songs it's backed by is one of Yours Truly's favorites EVER "(My Baby Got Run Over by a) Steamroller." Anyway, to get back to the point... "Viva La Revolution" IS THE ADICTS! "Drink the wine from the rich man's cask/This revolution won't be the last," sings Monkey whilst the chorus is a strong sing-along of "Viva la revolution!" Excellent. That hot little number gets any party started real fast. For the full effect of the circus that is THE ADICTS, catch 'em live.

THE EXPLOITED
PUNKS NOT DEAD
SECRET

E! X! P! L! O! I! T! E! D! howls frontman Wattie Buchan on the band's ode to themselves and their followers "Exploited Barmy Army," just one of the great sing-alongs on THE EXPLOITED's debut LP, 'Punks Not Dead," on which the Scottish boys nicely sandwich 13 tracks between the band's most famous rallying cries: "Punk's Not Dead" and the closer, "I Believe in Anarchy." The anarcho-punk band, who formed in early-'80 and in one form or another are still going strong releasing records to this day (though their most memorable works are undoubtedly the earlier albums), definitely said what was on their minds right from the beginning on the usually-under-2-minute thrashy, confrontational, angry, heavy hardcore punk rave-ups featured on 'Punk's Not Dead,' whether it be tirades against the cops ("Cop Cars," "Son of a Copper"), the military ("Army Life (Part 2)"), the royal figureheads ("Royalty" - this song is so blasphemous it's great - "You dirty little bitch, fucking little cow," Wattie sings, a.k.a. spews bile, about the Queen. This is just really one of their best - especially with Wattie's madman laughter, which pretty much acts as the chorus), or the venting of the lower class ("Dole Q"), and so forth. The monotonous tribal-drum-heavy "Sex & Violence," with its sole lyrics of "sex and violence," funnily is the longest track, topping off at five minutes. Meanwhile, "Blown to Bits" features a nice one-minute-long intro of the guys bickering and trying to get the bass and guitar riff right. And back to the aforementioned "Barmy Army." You have to love the threatening nature of it: "Don't stare at the barmy army/ Don't mess with the barmy army!" and the music sounds just as foreboding. A similar feel can be said of "Ripper," "Out of Control," and "Son of a Copper." And I just must add that the mix on this record is pretty cool too, as the bass is really prominent. Anyway, the band would come back a year later with a strong sophomore effort, 'Troops of Tomorrow.'



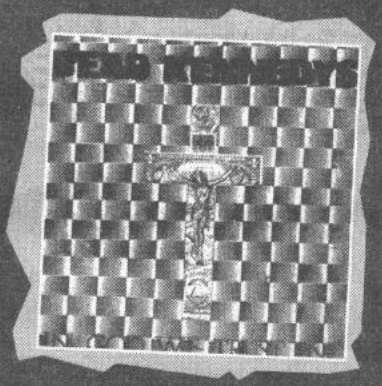
WASTED YOUTH
REAGAN'S IN
ICI/SANOBLAST

What first got me interested in WASTED YOUTH (yet ANOTHER Cali band!) was the song "Problem Child" attributed to them on a mix tape, and from that initial brush with the angry, snotty band I knew I had to get me their full album. Granted, at least for me, none of the other songs can I put on such a high pedestal as that grand, dark, foreboding, fascinating tune (music-wise. The lyrics on the other hand aren't all that earth-shattering), but that's not to say 'Reagan's In' is a record to be skipped over. On the contrary, the album which paid a friendly homage to new Prez Ronnie, is a classic in all it's hardcore lo-fi, heavy, tough, messy, obnoxious, fast, raw glory and youthful abandon (not to mention the great mix with the bass way up there!). Some tracks, in fact, do come close to the greatness that is "Problem Child," the two being "Punk for a Day" with its melodic mid-tempo sections followed by hellish fury, and "Reagan's In." Anyway, subject matter-wise, WASTED YOUTH have a socio-political bent in many of their lyrics, as on the cool, fed-up opener "Fuck Authority" where vocalist Danny Spira vomits forth lines like, "Life is laughing in my face/I am sick of the human race/Getting knocked all about/Makes me want to scream and shout/Don't we live in the land of the free?/Give me death or liberty/Fuck authority!!" and they go after old Reagan on the politically-minded title track (commencing with this memorable couplet "Reagan's in we're gone for good/Fight and kill the best we could"), and tackle yet more issues with "Born Deprived" and the empowering "Flush the Bouncers." Still, some of the topics touched upon here aren't all that thought-provoking, which is perfectly fine: take for instance the snotty "You're a Jerk" or the silly (and what had to be an inside joke) "Uni-High Beefrag." The record pretty much blows by pretty fast, what with 10 tracks clocking in at around 13 minutes. Numerous songs, like "We Were on Heroin," "Reagan's In," and "Teenage Nark" are over before you know it, barely (if at all!) making the one-minute mark. Oh, but how could I fail to mention the cover artwork of this record?! A black-and-white drawing of a punk spray-painting a HUGE-ASS portrait of Reagan's face with the "WY" symbol emblazoned on his forehead (you know, à la the Charles Manson swastika). Great stuff. Just as in-your-face as the band's hellacious music.

DEAD KENNEDYS
IN GOD WE TRUST, INC.
ALTERNATIVE TENTACLES

More conformist, clean-cut, by-the-numbers chamber music from this San Francisco quartet on their second outing, an eight-song EP. Eh... or not. Really, just look at that artwork! Jesus nailed to a cross fashioned out of American currency. Gotta love it. This time around, DEAD KENNEDYS follow up their outrageous debut LP, 'Fresh Fruit for Rotting Vegetables' with 'In God We Trust, Inc.,' an EP that's even more scathing, venomous, outspoken, and all-around psychotic in its hardcore thrashiness and ferocious lyrics. The band - Jello Biafra, Klaus Flouride, East Bay Ray, and awesome new drummer D.H. Peligro (the classic DK line-up) - start us off right with the feral, aptly-titled "Religious Vomit" where Jello commences the ordeal with the bold (and relatable) lines "All religions make me wanna throw up/All religions make me sick...All religions suck," and then goes on to back up these statements with verifiable reasons as to why he feels this way. The band continue their attack on religion (and politics) with the ensuing "Moral Majority," and on the superb "We've Got a Bigger Problem Now" the band revisit that classic "California Über Alles" with a cool reworking lyrically - this time railing against the ascension of "Emperor Ronald Reagan" - and musically, as the song commences with a hip, jazzy, lounge

vibe from Ray, Klaus, and D.H., replete with sweet crooning from Jello and a right-on "sha shabba-shabba-do-wah" until the band rips into the old melody of "Alles" and that memorable chorus before quieting down again, only to get heavy and hard with the lines, "Welcome to 1984/Are you ready for the Third World War?/You too will meet the secret police/They'll draft you and they'll jail your niece!" These songs, though attacking and raging, do still have humor, of course, as DK never forsook their satirical, wry ways. The out-of-control "Nazi Punks Fuck Off" is one of the band's most well-known songs and a crucial one at that, lambasting those tough-guy jock "punks" looking for fights. Closing out the record, DK choose to go out overtly silly with their tongue-in-cheek version of "Rawhide," a song the band had played live.

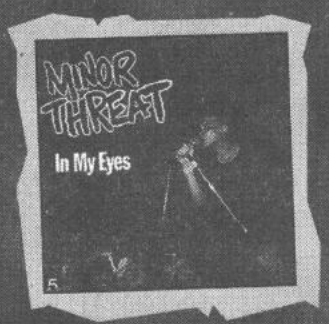


MINOR THREAT

MINOR THREAT/IN MY EYES

DISCHORD

MINOR THREAT, that bastion of D.C. hardcore punk, after releasing some singles, put out their first two EPs in '81 - an eight-song self-titled affair which gave us the term/ideology "straight edge" with a hard-hitting 44-second blast of the same name, and the four-song 'In My Eyes.' Both EPs are chock full 'o' blazingly fast, angry, impassioned, smart, unrelenting, tight-as-all-hell hardcore featuring definitely memorable melodies, all released on vocalist Ian MacKaye's own label, Dischord. The four-piece - MacKaye who had previously played bass in TEEN IDLES and, after playing in some other bands like EMBRACE, would go on to front the revolutionary post-hardcore band FUGAZI with RITES OF SPRING frontman Guy Picciotto and drummer Brendan Canty; bassist Brian Baker, formerly of GOVERNMENT ISSUE and who'd go on to MEATMEN, DAG NASTY, and BAD RELIGION; drummer Jeff Nelson, also a veteran of TEEN IDLES; and guitarist Lyle Prestar - were as adamant and uncompromising with their music as they were their messages, which were keenly socio-political and, perhaps most notably, in some songs expounded living the clean lifestyle of no drugs, smoking, or promiscuous sex. Just check out the opening couplet of tracks on the 'In My Eyes' EP, as, on the song bearing the same name, MacKaye shouts, "You tell me you like the taste/You just need an excuse/You tell me it calms your nerves..." and "Out of Step (with the World)": "Don't Smoke/Don't drink/Don't fuck/At least I can fucking think." And while we're discussing this second EP, also included is "Guilty of Being White" (which while talking to ANTiSEEN's Jeff Clayton, we decided there's no way a band could get away with singing a song like that nowadays), and the finishing touch on the album takes quite a different tone than the previous three songs, as it's just a totally fun cover of "(I'm Not Your) Steppin' Stone," a song written by Tommy Boyce and Bobby Hart for THE MONKEES and covered by other greats like the SEX PISTOLS and JOHNNY THUNDERS.



As for the self-title EP, as mentioned, we get "Straight Edge" and other manic tunes like the lead-off track "Filler," "I Don't Wanna Hear It," Seeing Red," and the finale, "Minor Threat," which is a bit slower and features those unforgettable lines, "Early to finish, I was late to start/I might be an adult, I'm a minor at heart." MINOR THREAT's sole LP, 'Out of Step,' came out in '83. And, forsooth, if thou hath not all the records separately already, get thine hands on the ULTIMATE MINOR THREAT collection - '88's 'Complete Discography,' which is just that - COMPLETE! - clocking in at an absurd 50 minutes or so.

MENTIONS:

U.K. SUBS - DIMINISHED RESPONSIBILITY (GEM)
THE CRAMPS - PSYCHEDELIC JUNGLE (IRS)
GANG OF FOUR - SOLID GOLD (Warner Bros.)
BAUHAUS - MASK (Beggars Banquet)
STIV BATORS - DISCONNECTED (Bomp!)
DESCENDENTS - FAT (SST)
MINUTEMEN - THE PUNCH LINE (SST)
COCKNEY REJECTS - THE POWER & THE GLORY (Zonophone)
THE 101'ERS - ELGIN AVENUE BREAKDOWN (Andalucia)
WHITE FLAG - R IS FOR ROCKET
REALLY RED - TEACHING YOU THE FEAR - (CIA)
THE SLITS - RETURN OF THE GIANT SLITS (CBS)
999 - CONCRETE (Albion)
STIFF LITTLE FINGERS - GO FOR IT (Restless)
CRASS - PENIS ENVY (Crass)
THE EXPLOITED - ON STAGE (Exploited Record Comapany)
MOTÖRHEAD - NO SLEEP 'TIL HAMMERSMITH (Castle)
THE RAMONES - PLEASANT DREAMS (Sire)
ADAM AND THE ANTS - PRINCE CHARMING (Epic)
DEAD BOYS - NIGHT OF THE LIVING DEAD BOYS (Bomp!)
UNDERTONES - POSITIVE TOUCH (Ardeck)
SIOUXSIE AND THE BANSHEES - JUJU (Geffen)
ANGELIC UPSTARTS - 2,000,000 VOICES (EMI)
VICE SQUAD - NO CAUSE FOR CONCERN (Zonophone)
PLUGZ - BETTER LUCK - (Restless/Plugz)
SLIME - YANKEES RAUS (ARP)
DEPECHE MODE - SPEAK & SPELL (Sire)
DEVO - DEV-O LIVE/NEW TRADITIONALISTS (Both Warner Bros.)
PLASMATICS - BEYOND THE VALLEY OF 1984 (Stiff)
GENERATION X - KISS ME DEADLY (Chrysalis)
ANTI-PASTI - THE LAST CALL (Rondelet)
MADNESS - SEVEN (Stiff)
THE SELECTER - CELEBRATE THE BULLET (2 Tone/Chrysalis)
KILLING JOKE - WHAT'S THIS FOR...! (EG)
VARIOUS ARTISTS - LET THEM EAT JELLY BEANS (Alternative Tentacles)
G.B.H. - LEATHER, BRISTLES, STUDS AND ACNE EP (Clay)
RUDIMENTARY PENI - RUDIMENTARY PENI EP (Outer Himalayan)
TEEN IDLES - MINOR DISTURBANCE EP (Dischord)
GOVERNMENT ISSUE - LEGLESS BULL (Dischord) ✪

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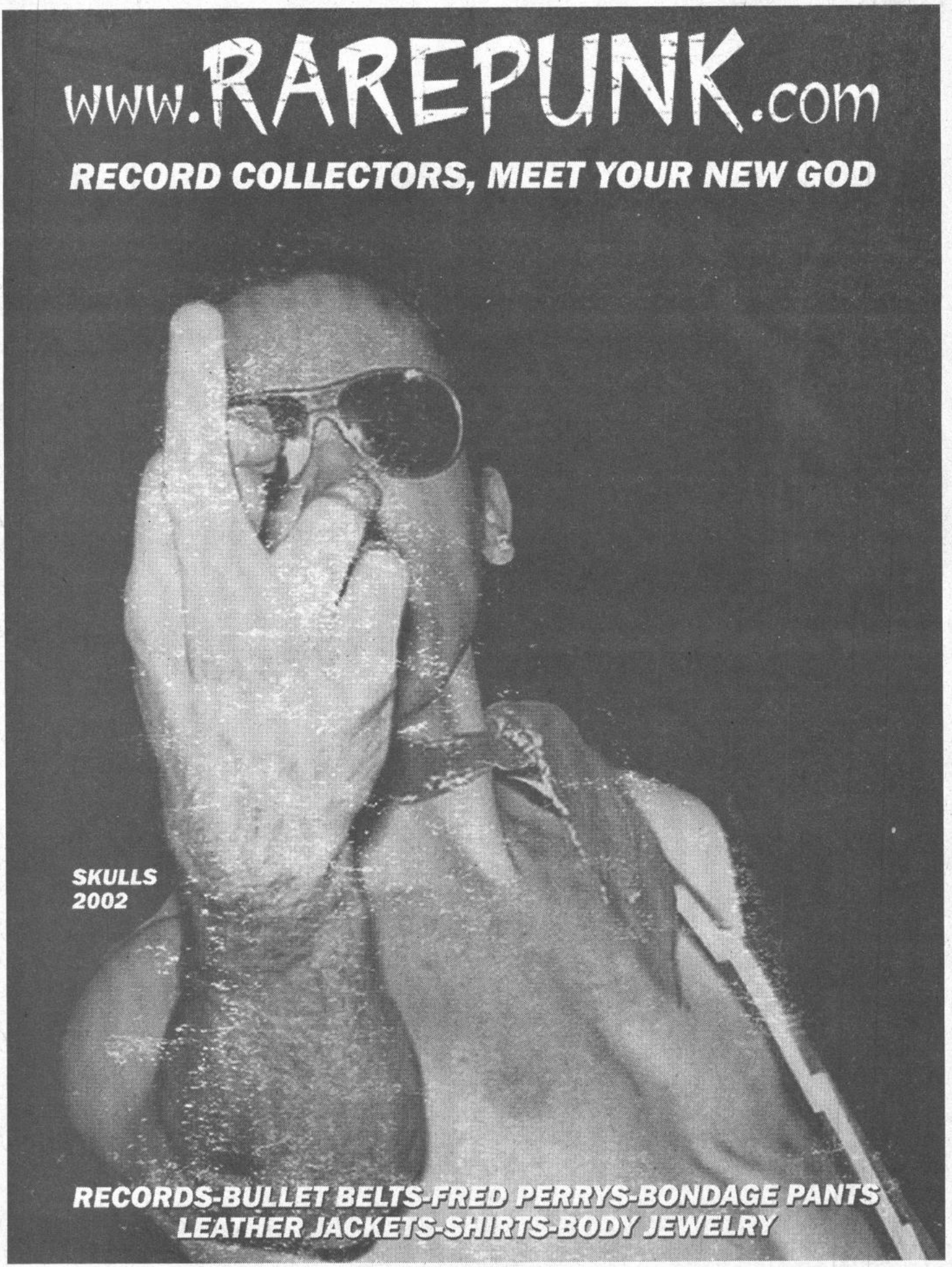
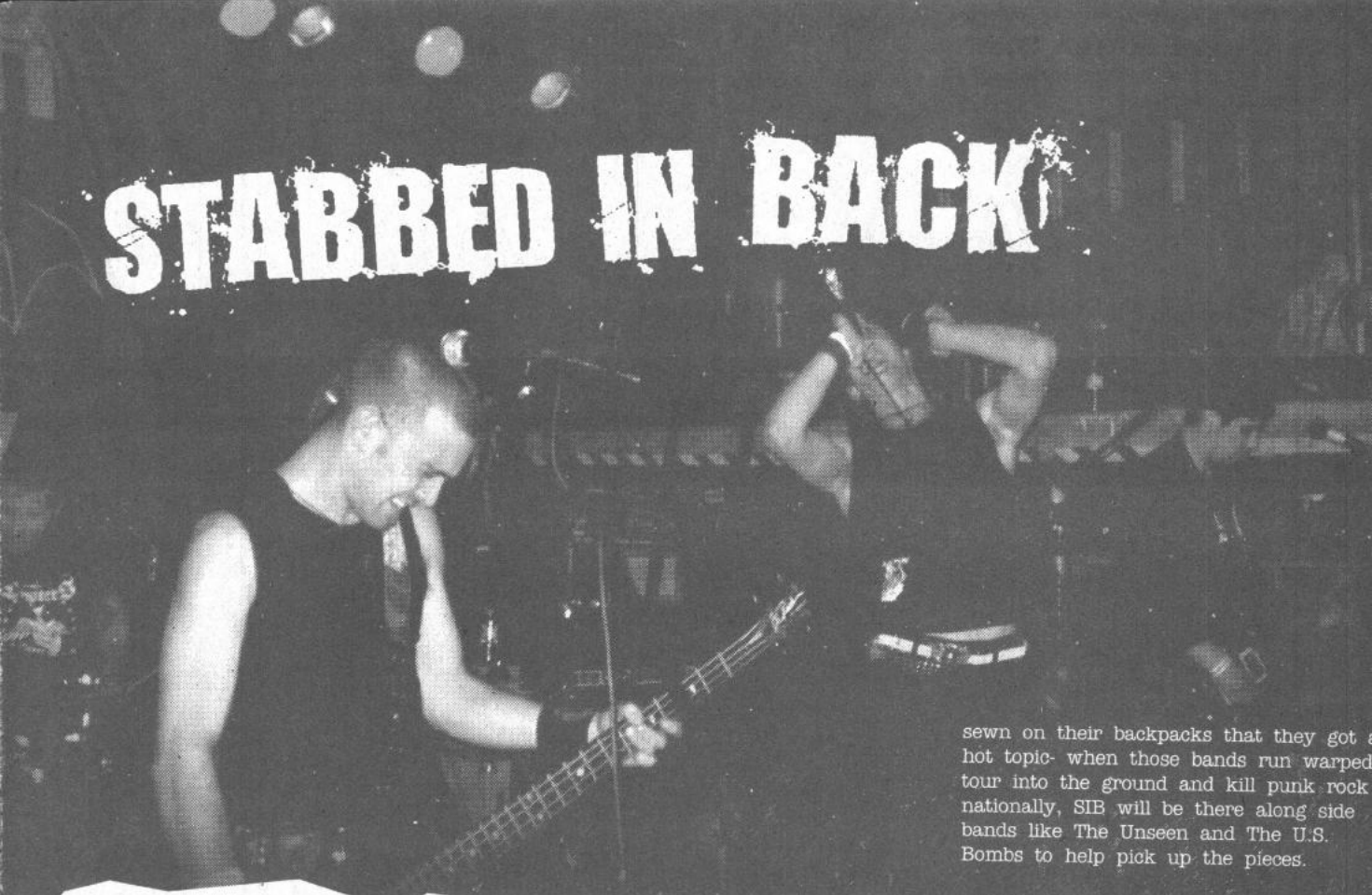


SKULLS
2002

RECORDS-BULLET BELTS-FRED PERRYS-BONDAGE PANTS
LEATHER JACKETS-SHIRTS-BODY JEWELRY

STABBED IN BACK



By Jaden / Photography By Lisa O'Hara

Hailing from Albuquerque New Mexico, Stabbed in back boast they've come to help resurrect punk rock ...This is a really bold statement, but after catching their live show...I'm now a believer. Tim, Dustin, Kendal, and Yuri make up the NM quartet that's winning fans over in droves...I had a chance to catch up with a couple of them after their set and this is what they had to share...

OK, SO THANKS, FIRST OFF FOR LETTING ME INTERVIEW YOU! FIRST QUESTION, IS THERE A STORY BEHIND YOUR BAND NAME?

Tim: Well I had lived in Honduras (Central America) for a couple of years. I went there after leaving my Previous band (The Lillingtons / Panic Button). When I left I was pretty jaded about punk rock and everything that had to do with it, but being in a 3rd world country gave me a chance get that bad taste out of my mouth and start again. When I came back to the States I really wanted to do a new band that had a "take no prisoners" type attitude and told things the way they were. I'm sure people in the business can agree that there's lots of fucked up things happening whether it's bands who should be getting signed that don't or the ones who do used daddy's trust fund or a family member at the label to help them out. Payola here favors there...there is no honesty left and that's why I felt Stabbed In Back fit. It's not saying we were stabbed in the back, it just represents the cutthroat side of the business which I really don't care for.

Kendal: It's funny because when I joined I asked if the name was already concrete because I had all these ridiculously long names in mind, as usual...but I'm really happy with the name we have now because it really fit with allot of the things that were happening in my life and things I was seeing going on and that is sort of the content, lyrically, of the music.

WHAT IS STABBED IN BACK ABOUT?

Tim: SIB is about staying true to what punk rock is all about. Keeping it real. I see all these bands out there today passing themselves off as punk rock or some "sub Genre" of punk and it makes me ill. The closest thing they have to being punk rock is the patch they've sewn on their backpacks that they got at hot topic- when those bands run warped tour into the ground and kill punk rock nationally, SIB will be there along side bands like The Unseen and The U.S. Bombs to help pick up the pieces.

WHOSE IDEA WAS IT TO BE INVOLVED IN "FOOD NOT BOMBS" AND TO OFFER MERCH IN EXCHANGE FOR CANNED FOOD DONATIONS?

Tim: After seeing a lot of poverty and screwed up things in Honduras I decided I wanted to try and help the less fortunate any way I could. Stabbed In Back gives us a chance to do that. We trade our merch for canned food... and based on the amount of canned food brought in to a show by a kid determines the merch they get...like a can will get em a sticker or patch but 10 cans can get em a shirt...It's really cool cause it helps kids get involved and take a different look at that homeless person they pass on the corner leaving the show. Once we have a good amount of canned food we drop it off at the local shelter...We know we're not going to change the world doing this but I'm sure we can make a difference to someone. ATNN ALL THOSE WHO READ THIS: We encourage you to use this idea, share it, steal it, do something!

I WOULD SAY THAT YOU GUYS BRING A FRESH SOUND TO A GENRE MOST PEOPLE CONSIDER STAGNANT, SO WHO HANDLES MOST OF THE SONG WRITING AND LYRIC WRITING? WHAT'S THE "TYPICAL" PROCESS OF SONGWRITING (IF YOU HAVE ONE)?

Kendal: I wouldn't say that there is a formula because every song has been written with a different method. Sometimes someone already has a song

written and we learn the basics of the song and go from there. Sometimes someone will come in with just an idea or an intro and we'll jam on the song and see how it works out. Sometimes I have lyrics written that I'll think "hey this really fits the structure and mood of this song" and sometimes I have to write lyrics after the song is written. Even when someone brings in a pre-written song though you really see it change and take shape when the band works on it. We've heard someone steal one of OUR songs and play it THEIR way and while it's the same song... well you can definitely hear how our influences and style affect the sound of the song. I think we don't sound stagnant because we all have a wide range of influences, I mean Dustin had told me he was first into DRI and NYC Hardcore, and then got way into The Zoinks and Jawbreaker and stuff like that. I think you can hear both ends of those influences in our style, we have allot of melodies and harmonies in our songs that don't come off as poppy because of the diversity of our influences
Yuri: Yea, We basically work on everything together, but we all add our own parts or change parts around to make it a group effort for the song.

WHAT BANDS DO YOU LISTEN TO THESE DAYS AND HOW DO THEY INFLUENCE YOU?

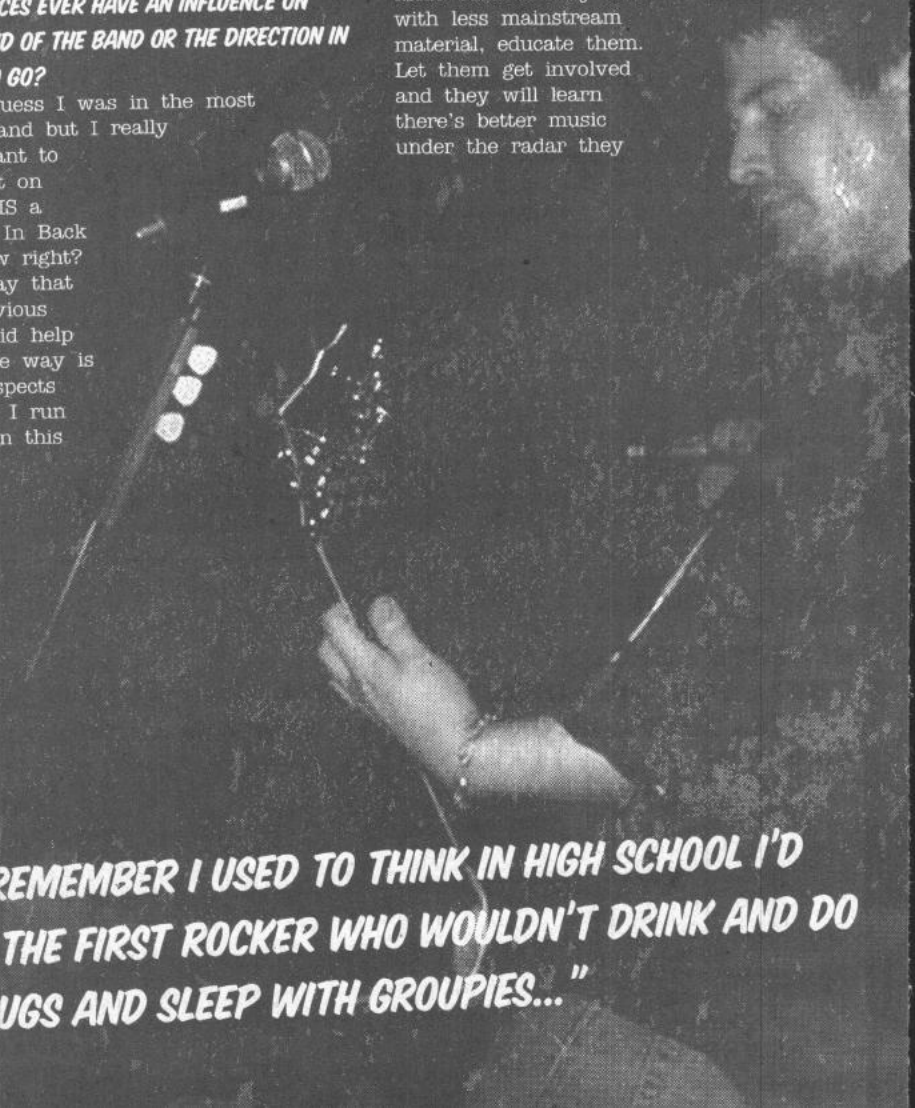
Kendal: I started out in high school listening to The Misfits, Bad Religion, and a lot of stuff that Fat and Epitaph used to put out, but lately I've been listening to music from 1998-2002 because that's when you had The Nerve Agents, Death By Stereo's first release, Strike Anywhere's "Change Is A Sound", AFI's "Black Sails", NOFX "The Decline", Refused "The Shape of Punk To Come", Kid Dynamite was around, a lot of good stuff. I mean I still listen to everything I mentioned, but the list is pretty long. I mean it includes 88 Finger Louie, anything with Dan Yemin, stuff with a 50's vibe, Sick of It All, Crash and Burn, CodeXIII, Gorilla Biscuits, some metal, some more out there stuff like These Arms are Snakes, I also have a Jim Morrison fetish...I don't think we have time for our complete lists. Most of the songs showed me there was an alternative route in life you could take that you didn't have to be like everyone else or want what everyone else wanted. I remember I used to think in high school I'd be the first rocker who wouldn't drink and do drugs and sleep with groupies...I didn't even know about the straightedge movement, I grew up in a very small town. Then I found out Ian Mackaye already had that idea and there were bands like Youth Of Today. Oh well, I didn't follow that idea through anyway, and wouldn't have become a part of it knowing it exists anyway. If anything this kind of music has shown me the dangers of fanaticism in ideologies and to think for yourself.
Tim: Yeah, Kendal didn't follow that idea too well...the booze and girls got to him! I have a really bad attention span so I listen to clips of songs but recently I listen to a lot of different stuff. I listen to my wife's band The Eyeliners quite a bit in the car (she doesn't know it) but I love listening to her play all the time... I'm so proud of her and my sisters in law...it takes balls...well in their case guts, to do what they do. I also get into other stuff like The Unseen, Comeback Kid but what I really enjoy is listening to smaller bands on myspace...like Corrupted Youth, Handgun Bravado, After the Fall, Antagen, and RumFits, because to me these are the ones who deserve it. These bands are the real deal who don't have that helping hand, so be sure to check them out.
Yuri: Well, These days I listen to Burning Spear, but mainly allot of stuff I listened to in high school. Mainly AFI, 88 Finger Louie, allot of NOFX, really just back to my roots.

PRETTY MUCH ALL OF YOU HAVE BEEN IN PREVIOUS BANDS BEFORE, DO THOSE EXPERIENCES EVER HAVE AN INFLUENCE ON THE SOUND OF THE BAND OR THE DIRECTION IN WHICH TO GO?

Tim: I guess I was in the most active band but I really don't want to comment on it...this IS a Stabbed In Back interview right? I will say that my previous bands did help pave the way is some aspects on how I run things in this band.

WHAT DO YOU THINK OF THE CURRENT STATE OF MUSIC IN GENERAL AND IN YOUR HOMETOWN?

Kendal: First off a lot of people are surprised to hear we are from Albuquerque. People think it's the middle of nowhere, I am proud to prove them mostly otherwise. However it's a love/hate thing. I think there are allot of good kids, and there are allot of good bands, but there's a pervasive attitude that surrounds allot of the musical activities in this town that is very elitist and dog eat dog, and I hate that. I mean I essentially got excommunicated from certain circles, I've had people be really angered by something as simple as how I dress. Some shows are very small, which is hard for bands and promoters financially. Ten kids show up, and when someone new comes they aren't always welcomed. People question their motives, if they are, what was the word getting thrown around, "legit", and if they dance wrong or act wrong they get threatened. That's not how to build involvement in a small scene if you want it to expand. If someone's new you can take em aside and tell em to sit back and watch and learn, not assault them. Or if someone isn't familiar with bands don't cast them aside because they aren't familiar with less mainstream material, educate them. Let them get involved and they will learn there's better music under the radar they



"I REMEMBER I USED TO THINK IN HIGH SCHOOL I'D BE THE FIRST ROCKER WHO WOULDN'T DRINK AND DO DRUGS AND SLEEP WITH GROUPIES..."

didn't know about before. I mean, people turn music into an exclusive social club, and they don't seem into it for the music, but for their egos. There is a real tribal mentality with some people, like punk vs. hardcore vs. oi vs. metal vs. etc etc. Plus allot of people don't support their own city here...you hear "oh this band from Boston" or "this band from Philly" but no one cares about their own city! I'd like to see kids here realize you can appreciate what we have going in this city, I want to see the [Albuquerque] scene grow, I want people to realize they should be proud of it. I remember playing a show with The Unseen when some guy was talkin' to us and wanted a CD and through chatting he found out we were from Albuquerque. He said, "oh, you're a local band, nevermind." Where we were from suddenly changed his opinion about our music...ludicrous! All of these problems are a reflection of the state of music on the national level, the notions of "punk rock" or "hardcore" have become institutions in themselves and people are trying to adhere to a dogma that THEY think defines the music, and in doing so they get lost in superficial aspects such as fashion or labels or namedropping, rather than having any real passion behind them.

Yuri: In general, as far as the national scene goes, I don't really follow the radio-oriented musical scene. In Albuquerque there is a lot of room for growth. People feel that they don't have opportunities here that other people might have, but they really can if they work for them.

YOU GOT SIGNED! I CAN'T BELIEVE I DIDN'T READ THAT SOONER THAN I DID BUT HOW DO YOU FEEL NOW THAT YOU'RE SIGNED TO A LABEL? WHAT MADE BASEMENT RECORDS SO APPEALING?

Tim: Basement Records is the real deal... when you see labels like epitaph putting out folk/ rap you say to yourself... wasn't that supposed to be a label for punk bands? Chuck at Basement really cares about the direction Punk is going in, and he keeps it real...and not to mention he still believes in vinyl like we do.

Kendal: Yea, they seemed very enthusiastic about our music. Also we felt we would be part of the Basement Records team, whereas with some labels they have so many bands that they are presently working with they really don't do anything for you. While I don't care what type of music a label releases they have to care about the bands. Basement seemed like they would be involved.

YOUR SHOWS ARE FAST-PACED AND INCREDIBLY ENERGIZING, HAVE YOU RECEIVED ANY INJURIES FROM YOUR STAGE ANTICS? HAVE ANY HORROR OR FUNNY OR JUST PLAIN WEIRD STORIES FROM PERFORMING?

Kendal: Sometimes I dislocate my shoulder on stage because it's never really healed after I injured it years ago, but it pops right back in and then it's ok. It's like that scene in Lethal Weapon; you just pop it back in and keep on going. So far running into Yuri's bass or Dustin's guitar hasn't caused any permanent damage.

Yuri: yea, sometimes my bass runs into the other guys, Kendal knows that pretty well...The headstock of death. I hit myself allot but I never have really damaged any other members,

Kendal: Oh, I chipped my tooth on the mic when I jumped into the crowd one time and was, like, choking on it the rest of the song. That actually happens a lot...the chipping not the choking.

NOW, ABOUT YOUR FANS! YOU DO A REALLY GOOD JOB AT KEEPING YOUR FANS AS UP-TO-DATE AS POSSIBLE ON ALL NEWS CONCERNING THE BAND AND THE CROWD INTERACTION AT YOUR SHOWS IS ABSOLUTELY GREAT. DO YOU THINK IT'S ESSENTIAL FOR A BAND TO KEEP THEIR FANS CLOSE LIKE THAT? HOW DO YOU FEEL ABOUT BANDS LIKE AVENGED SEVENFOLD THAT HARDLY EVER HAVE CROWD INTERACTION AT THEIR SHOWS?

Kendal: I think that's an essential part of a band, at least with this kind of music. There's a community aspect, and there shouldn't be this separation of band and crowd. I think not keeping your fans involved and in the know, that separation, is sort of an egotistical rock star thing. It's not even about being on a major label or an indie, because some bigger bands still maintain their more benevolent personalities. Certain people just have personalities that when they get a little attention they like to rub it in people's faces, including their own fans. I like the crowd to be involved, I like for them to sing along with the songs in the mic.

Yuri: The most important part of a band is that interaction because if it wasn't for them you'd be playing for yourselves in your closet, and that's pretty stupid. Bands that think they're so much bigger than their fans are full of shit. I remember just hanging out at a show and when a member of a band I really liked would come up and talk to me I thought it was really cool.

FINALLY, WHAT DO YOU THINK ARE THE MOST IMPORTANT THINGS TO TAKE INTO CONSIDERATION WHEN FORMING AND PERFORMING AS A BAND?

Kendal: First if you can have fun playing the music you like, second if you think the music is worth putting forth for an audience, and third if you can get along with the members. This band was put together in a weird way, Tim tried allot of people, then called an old friend in Dustin. Then I joined, and suggested an old friend in Yuri. But as it is I wouldn't really say we're friends, more like a dysfunctional family. I mean we never really hungout prior to band stuff. Plus we fight, allot, and in a band you have to expect that and work around it. Some people can't deal with it and at the first fight the band breaks up. We've definitely got in each other's faces because we all have fairly strong and opinionated personalities. But we always kiss and makeup. Plus we know we have each other's backs. I mean, we really look out for each other whether it's with someone physically threatening one of us, or if someone's having some financial troubles and needs one of us to bail the other out of debt, or jail...-laughs- I've learned that's not just a band thing but just a human interaction thing in general. I used to get in fights with friends and then just never talk again. This band has gotten me used to working out problems instead of just avoiding them.

Tim: I agree this is one big dysfunctional family.... but it works for us. We recently tried a 2nd guitar player and though he was cool as hell and could play, I think there was this feeling among us that we really didn't need a 2nd guitar player and you know if it ain't broken...don't fix it. I think as far as what you need to be a band...I'd say tolerance, and communication and some time to do things together as a band that doesn't involve practice or playing...or even drinking -laughs-

Yuri: The number one thing is if you are performing, music is only part of it. The rest is that you are having a good time yourself, people feed of that and can notice when the band is enjoying themselves. I wouldn't be comfortable at a show where everyone stands around watching you just stand there and play.

ANY LAST WORDS OR COMMENTS?

Tim: I love you sweetie! (That's for my wife) -laughs-! Check out Basement records...and our Album "A Portrait of Noise".

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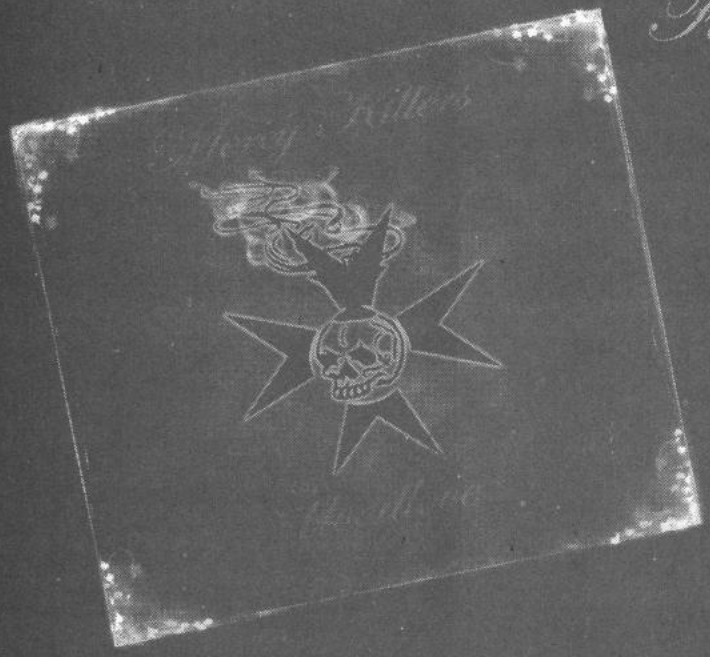

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TRIPP UNDERWOOD

Before a set on our most recent tour I was approached by a young punk who had a question. He obviously wasn't sure how to phrase his inquiry, and after he stumbled a few times he finally came out and asked: "I know you guys are still down and everything, you tour all the time and do records and stuff... but how come you guys don't dress wicked punk anymore?" At first I was taken a back, I just didn't realize that people still gave a shit about this kind of thing anymore, but sure enough this kid did and sincerely wanted to know why some of us had 'toned it down' as far as our appearances go. He wasn't saying it to be confrontational; he simply wanted to know why our image had changed over time. It would be easy for me to dismiss this kid as some chump who's more concerned with hair than music, but truth be told I think his question has some legitimacy. I don't think that the visual aspect of punk rock should be viewed as the movement's main focus, but in my humble opinion it can't be dismissed as inconsequential either. This issue of 'looking punk', and its importance or unimportance to the scene, is a valid debate and I think to dismiss those people who place an emphasis on their punk rock appearances as 'fashion punks' is just as dumb as labeling those without big mohawks or studded jackets as 'posers'.

I can't speak for every member of my band, and obviously not for my entire age group of folks still into the music, but for myself I'll admit that I definitely don't look as 'hardcore' as I once did. This transformation wasn't a conscience decision (I didn't simply wake up one morning and decide that I needed a 'new look') but something that occurred gradually over time; most notably as I got older. It seems that the more years I accumulated the less concerned I was with keeping up my punk rock uniform. I don't use the term uniform in a disparaging way, but because I think it's an adequate description of how many in the scene dress. At least it is according to the dictionary, which defines a uniform as being: **"A distinctive outfit intended to identify those who wear it as members of a specific group"**. If that doesn't describe sporting a bright mohawk, wearing a leather jacket in the blazing summer heat, or flaunting three studded belts simultaneously (none of which could possibly be needed to hold up pants *that* tight) then I don't know what does. This is not simply fashion for fashion's sake, that kind of dedication to detail really says something about the person wearing it. In this particular case the message usually is: "I hate you, I hate society, and this is who I am. Fuck you if you don't approve". You can't elicit a non verbal communication like that from a casual ensemble or a sleek summer fashion line, only something like a uniform can sum up a venomous attitude that clearly without the wearer ever having to utter a single word.

I don't mean to imply that you have to dress ultra punk to feel that way, anyone who has ever stared into the dead eyes of a disgruntled DMV employee knows that you don't need a mohawk to send out a non verbal "fuck you", but those that do fit my previous description are wearing their hearts on their sleeve for all to see. And they're willing to do it regardless of the consequence... that takes guts. It's hard to imagine that even in 2006 when Paris Hilton and the Olsen twins wear studded belts and bank tellers have hand tattoos that there are still consequences for dressing like a punker, but trust me, there are.

Since the mid '90's mainstream culture has been co-opting our fashion; piercings, tattoos, even my beloved Ramones have all been swallowed up by Madison Avenue and resold to the average American jackass as the 'new cool thing'. But despite having our style stolen one accessory at a time and then being forced to watch as it's rammed down the throats of the masses, punk rockers still manage to get a reaction from people. And 90% of the time that reaction is a negative one: be it fear, ridicule, or even out right aggression. I can't tell you how many times that my friends and I, or kids that I talk to at shows have been confronted or assaulted by people because they didn't like our "freaky", "faggot", or "commie-looking" clothes. It seems that no matter how many fashion subtleties the main stream takes from us, when the whole package is assembled at once your average person on the street still can't come to terms with it. And despite all that negative attention so many punk kids still put their hair up, squeeze them selves into those nut hugging jeans or tiny little skirts, and face the world proudly declaring "This is me, this is what I do and if you don't like it then FUCK YOU." Call them commies all you like but as far as I'm concerned that's about as an American statement as you can make, and I for one give respect to any one who is willing to lay them selves on the line so openly.

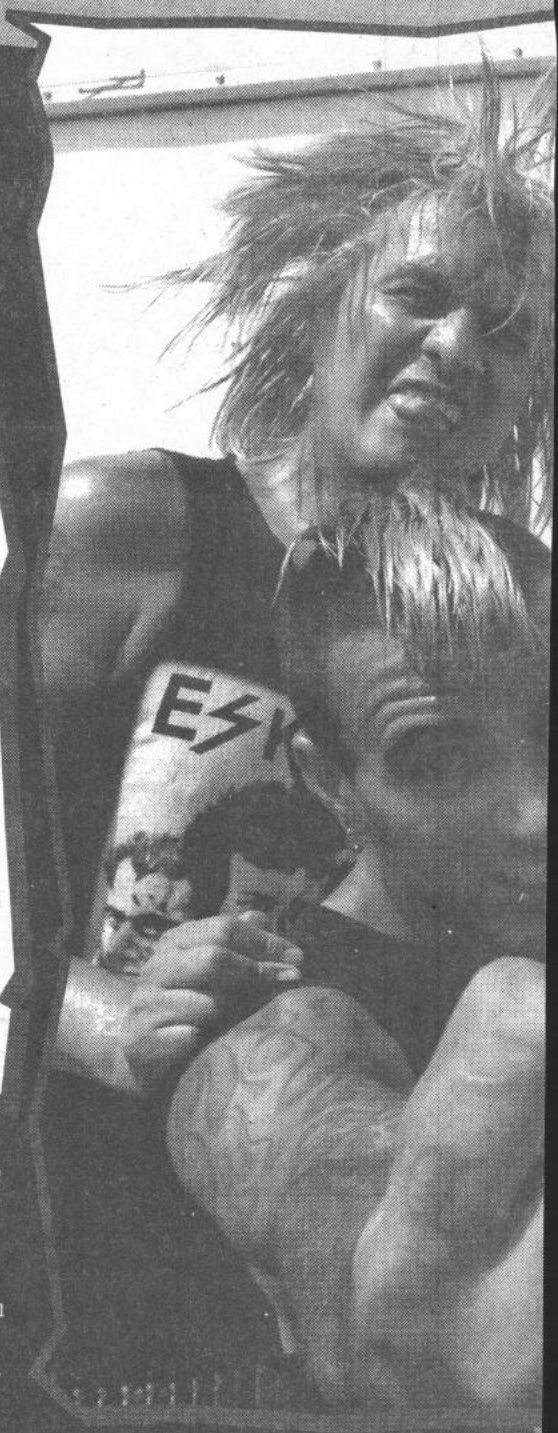
And on top of being such a brash and quintessentially American attitude, it's also soooo damn punk! What other sub culture still pisses off right wing assholes like that? Hippies and greasers may have been sticking it to the man longer, but in this day and age they hardly get a rise out of anyone. Their threat to the status quo was neutered years ago and the weak reaction they now elicit from your average citizen proves it. Punk on the other hand has received mainstream media attention for years (to the point were is considered 'hip' by everybody) and still a kid with a red mohawk and tight black pants is bound to end up getting in a fight just by walking down a public street. That to me is what makes this subculture so relevant despite all the bullshit that's passed off as punk these days; and that's why my hat goes off to all those guys and girls fighting every day of their lives just for the right to dress how they want.

So getting back to my little friend's original question: if I respect the look so much and I identify so closely with those flying the flag of punk in the faces of the conforming masses, then why the hell don't get as a dolled up as I used too and join the fight? For me the answer lies simply in a by product of age. No, it's not this damn receding hairline; I simply no longer view every person on the street as my enemy and therefore feel much less of a need to establish an invisible barrier between us with my appearance. There was a time where I considered those outside my immediate group of friends as a member of a society I didn't relate to. Or to put it more bluntly, I saw them as my enemy. And the easiest and most obvious way for me to separate myself from these people was with, how I presented myself; the way I saw it, the punker I looked the wider the gap between me and them. But the older I got the less I saw the world as being so black and white. As a result I found myself relating more and more to people outside the movement. The more comfortable I got with 'non-punks' the less important things like dressing up to separate myself from 'their' world became. Now this isn't to say I've become a model citizen and started saying my prayers and taking my vitamins everyday, but I have gotten to the point where I no longer want to antagonize or build up a wall between strangers and myself simply because they don't share all the same views I do. I guess for better or worse, my attitude and personal style reflect that.

So in conclusion, let me state for the record that I'm not writing this article to explain myself or my appearance to anybody; I'm a grown man and I'll dress how ever the hell I want to, be it in a punk rock uniform or in a big fucking yellow banana suit. I shared with you my side of the story because I'm trying to prove a point far more important than my wardrobe: you can't deny that image is an important part of our scene, but it's by no means the only part. If you are one of those individuals who wants to let people know where you stand from two blocks away with your looks then I say more power to you, our movement needs people like you to keep it dangerous and 'real' in the face of the commercialization that's been trying to claim it for years. And likewise, if you are the kind of person who would rather express themselves in other ways and keep a modest appearance, you are no less of a punk rocker than those who are maintaining a more outrageous 'image'. I understand both sides of the debate and have spent enough time on either side of the fence to appreciate both of their worth...once everyone in our movement feels the same I think we'll all be a hell of a lot better off.

See ya on the road, Tripp
Myspace.com/trippunseen ✪

The Casualties



By Denise Blaz

So I'm backstage with THE CASUALTIES full-time and only roadie, Mike, and I'm smoking out with him in back of their RV out of a green apple. We were en route to re-fill a Sick of It All knapsack that they load up with beer to take over to the merch tent, but as we were walking up to the RV door we notice that Jorge is doing a TV interview inside and we now have some down time. We see the members of THE ACADEMY IS..., we both acknowledge how feminine they look, run into his friends, smoke, finally get that beer, and return back. Earlier in the day and during my interview Megger's jokily or seriously, who knows, pitched an idea to me and said, "Can't you just put 'Getting high with THE CASUALTIES' on the cover?" Well...I guess that's now technically somewhat true.

I remember first hearing or even seeing THE CASUALTIES back in 2002 at Warped Tour. They were true punk rock veterans then and its known knowledge that they're still that today. They've become a mainstay at Warped Tour and with legions of fans across the world they've still somehow managed to stay true to themselves and the very essence of what punk is about. Their appeal is timeless and now with a decade of music later they're releasing what is now their sixth record, UNDER ATTACK, August 22nd.

SO, YOUR ALCOHOLIC BEVERAGE OF CHOICE IS WHAT?

JAKE: That's a good one. Perplexing. [Laughs]

MEGGERS: I would say Admiral Nolan's spiced rum.

AMANDA: Nelson's.

MEGGERS: Admiral Nelson's spiced rum. It's the poor man's Captain Morgan's.

HOW ABOUT YOU JAKE?

JAKE: I would have to go with a nice martini. A dirty martini or beer wise Bogart beer.

HOW MANY OLIVES?

JAKE: Uhh...like two. Two is good because you eat one then you're like I could have another one.

MEGGERS: Questions that really hit hard. Didn't mean to stump you on this one, dude.

JAKE: [Laughs] You eat one, but when you get to the second one you're like cool I don't need anymore. I've had two.

WHAT BAND DO YOU THINK HAS STOOD THE TEST OF TIME WELL?

MEGGERS: IRON MAIDEN has stood the test of time.

JAKE: Punk band?

MEGGERS: Any band. It's definitely IRON MAIDEN and not METALLICA.

JAKE: Test of time... Fuck. [Time passes]

MEGGERS: [To Jake] Are you high? [To Mike] Did you get him stoned already? [Everyone laughs]

MIKE: We were loading up the backup gear and all of a sudden Jake's like, "Yo Mike, come over here." And then about halfway through I'm like, "Dude, you have an interview to do in like ten minutes."

JAKE: No, no, we're good. We're good. I think that bands that I like that are still around are bands like BUZZCOCKS. I think GBH is still pretty good. You know who's fucking awesome are the CIRCLE JERKS. You know when the play. THE ADOLESCENTS are great.

MEGGERS: Ok, rambling, next question.

YOU GUYS HAVE TOURED SO MUCH AND YOU HIT UP CITIES A TON OF TIMES. HAVE YOU GUYS BECOME GOOD FRIENDS WITH ANY FANS?

MEGGERS: Of course, yeah. Especially today we have all of our friends that we've met through touring here. KRUM BUMS...COMPLETE CONTROL.

JAKE: Yeah, even on the Warped Tour we've met people that are cool. We hang out with the BOUNCING SOULS and AGAINST ME!. Those guys are cool. [Meggers gives Jake a look.] Hey, dude, you know what I was thinking? When you answer a question with more than one or two words it's usually pretty good.

MEGGERS: I also think when she asks you a question you should answer the

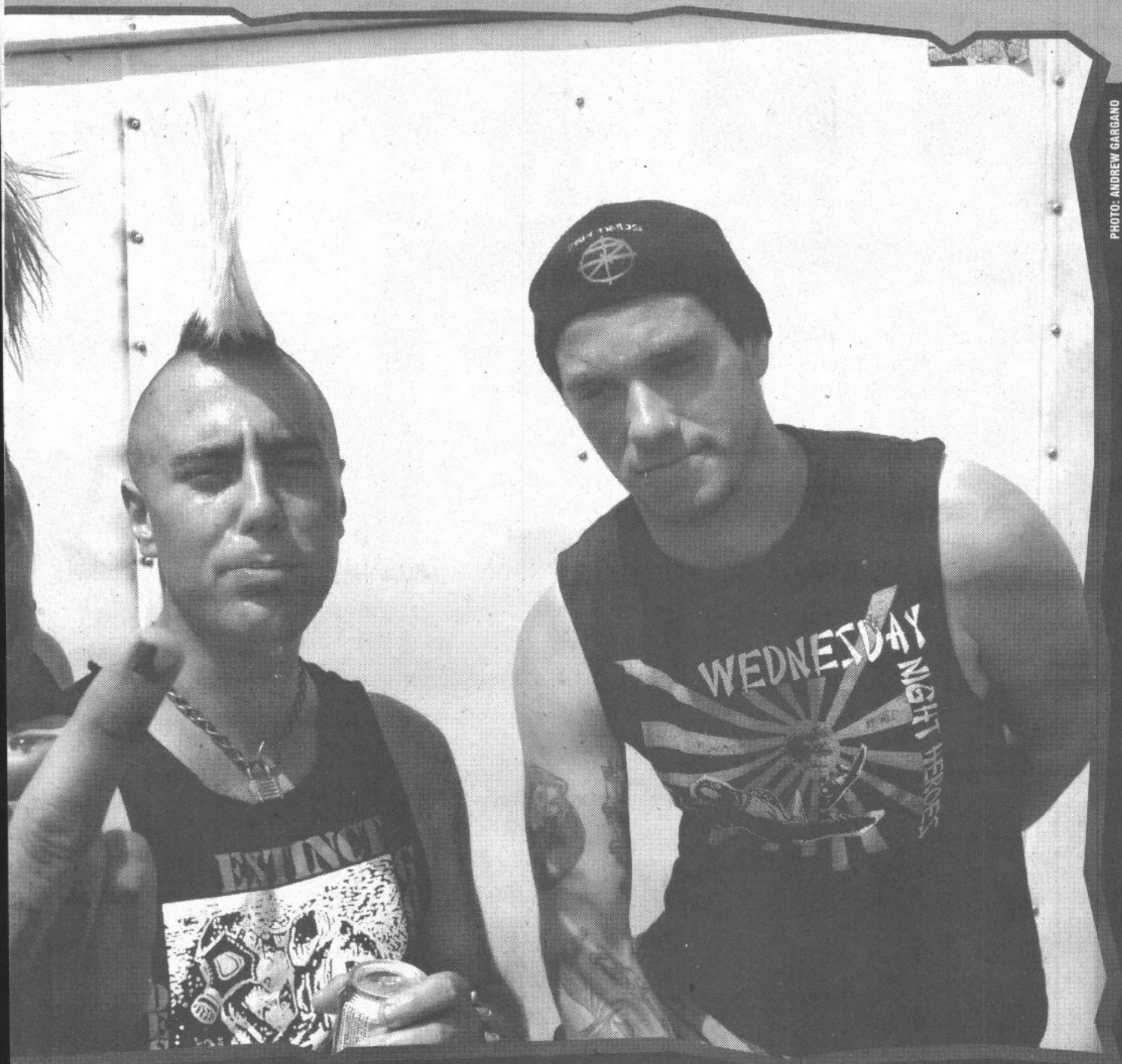


PHOTO: ANDREW GARGANO

question and not just make up your own thing. She's talking about making friends with bands and you're like, "Yeah, we're hanging out with the bands."
JAKE: Yeah, making friends with the bands.
EVERYONE: No, fans.
JAKE: Oh, fans. Oh, totally. Yeah, some of the fans are definitely good buddies because you see them every time you come through.

WHAT KIND OF INFLUENCE DO YOU WANT TO HAVE ON KIDS?
MEGGERS: Just to pick up a guitar and start up a band.
JAKE: The kind of music that we play. We hope that people get into that more.

WHAT MADE YOU PICK UP YOUR INSTRUMENT AND START PLAYING?
MEGGERS: My dad. Bob Meggers, ladies and gentlemen. Hyperactive kid, he was a musician and he was like "Here play some drums."
JAKE: Wanting to be in a band you just kind of know so you pick up an instrument for cheap.

CAN YOU TELL ME A RANDOM FACT ABOUT YOURSELF?
MEGGERS: I grew up in a town named Valhalla, which is Viking heaven.

WHERE IS THAT AT?
MEGGERS: New York. Westchester, New York. Go Vikings.
JAKE: That's so broad though.
MEGGERS: Tell them about your 12 inch cock.
AMANDA: Tell them about cinnamon roll.
MEGGERS: Here's some tour fun!
AMANDA: Jake coined the term cinnamon roll. Jake, why don't you explain what it is.
MEGGERS: Tour fun. This is what the kids want to know. This is behind the scenes shit.
JAKE: A cinnamon roll is when you go to the porta potty and you take a deuce, but then you decide while you're there you can rub one out. [Everybody laughs]
RICK: [In the background while he's changing] But you're not explaining why it's called cinnamon roll.
MEGGERS: Yeah, explain it to people that aren't imagining it. Get into it.
JAKE: Well, you can imagine what

PHOTO: JEREMY SAFFER

a cinnamon roll looks like so just sort of create your own imagery.
MEGGERS: This guy is gross! I thought we were friends.
JAKE: Hey, you were laughing earlier and now you're yelling at it.

ANYTHING ELSE?
JAKE: I like to collect punk rock vinyl. I have tons of records. I'm a record geek.

WHAT'S YOUR FAVORITE RECORD?
JAKE: My favorite 12-inch record is "Worn Out" by THE EXPLOITED. Good music, great cover! But my favorite record [musically] would probably be THE DESTRUCTORS.

HOW WAS YOUR FIRST WARPED TOUR EXPERIENCE LIKE?
JAKE: We didn't know what to expect because we had usually always toured with certain bands. We didn't know how we going to get accepted. So, we were all pleasantly surprised when there were all these new kids that were into the band. We were a little worried at first, but it went over great.

TELL ME ABOUT YOUR NEW RECORD. I HEARD IT. IT'S GOOD.
JAKE: Oh yeah, cool. We recorded for a longer amount of time. On the last one we recorded for two weeks, but for this one we recorded for three and a half weeks. We really paid attention to it. As the band gets older we're trying to sing on different kinds of subjects that we've sung about on our past records. As your fans get older too you want to be able to talk about different subject matters other than just getting drunk.

[TO MEGGERS] WHAT'S ON YOUR IPOD?
MEGGERS: Right now? IRON MAIDEN.

WHAT HAVE YOU GUYS BEEN LISTENING TO?
MEGGERS: QUEENSRYCHE, some STRYPER,

PHOTO: JEREMY SAFFER

PHOTO: CASSIE BURKE

Gary Glitter...
RICK: ASIA.
MEGGERS: Love '70s progressive rock music. Mr. Roboto. MAMAS AND THE PAPAS, JOURNEY. Love JOURNEY.
JAKE: [Out of nowhere] The new album comes out August 22nd.
[Everyone laughs]
MEGGERS: Ye old faithful.
JAKE: It's called "Under Attack".
MEGGERS: You heard it? Where did you hear it?

YEAH, I WAS LIKE THE THIRD PERSON TO HEAR IT. I LIKE THE FOURTH TRACK A LOT.
JAKE: The fourth track. Which one is that?

I DIDN'T GET A TRACK LISTING.
RICK: The slower one?
JAKE: [In a British accent] Excalibur my nightmare.
MEGGERS: I was going to say that!
JAKE: We might change the name to excalibur my nightmare. [Again, in a British accent] Someone thought about eating Satan's love.

WHAT'S THE ALBUM TITLE NAME ABOUT?
JAKE: Under attack from power not terror. The band feels like we're in a war somewhere else and we can't even take care of our own country.
[Meggers phone rings. The ring tone: Star Wars theme song.]

WHAT RING TONES DO YOU HAVE FOR EACH OTHER?
MEGGERS: Ring tones? I just have all Star Wars ones because I'm a fucking nerd.
JAKE: I don't have any ring tones.
MEGGERS: Jake doesn't even have a phone. Jake, professional rock 'n' roll guitarist can't even afford a cell phone. What the fuck is wrong with this guy? He spends all his money on outfits for his dog.
JAKE: I have a walkman. High Fidelity. It's got a lot of good options.

SO, YOU'VE NEVER HAD A CELL PHONE?
JAKE: I had one, but I dropped it in the toilet.
MEGGERS: It's true. He had it in his pocket and he leaned over to blow some lines off the toilet seat and it totally fell in.
JAKE: And then there was some deuce in there and a cinnamon roll and I had to dip my hand in it to get it out. It was terrible. It totally didn't work afterwards. But, umm... that was the cell phone experience. Verizon Wireless.

I READ THAT YOU GUYS DON'T LIKE 90 PERCENT OF THE BANDS ON WARPED TOUR. HAS THERE BEEN A BAND THAT YOU WERE SURPRISED ABOUT LIKING?
MEGGERS: AGAINST ME!. I just saw them for the first time right before we left and I've seen them a bunch of times since.
JAKE: They're just a good fucking band. There's no way around it. There's ALADDIN too.
MEGGERS: Jake likes ALADDIN. Scary chubby kids. [Editor's note: We think they're referring to AIDEN.]
MIKE: How about VALIENT THORR?
JAKE: VALIENT THORR!
MEGGERS: VALIENT THORR is the best band on this tour.

WELL, WHAT DO YOU THINK?
MEGGERS: I can tell you absolutely not. [To Jake] What do you think?
JAKE: I think someone would like to read about a cinnamon roll.
MEGGERS: I hope it catches on. I hope there are cinnamon rolls all over.

WHAT ALBUMS WOULD YOU GUYS RECOMMEND TO SOMEONE WANTING TO GET INTO PUNK?
JAKE: Ice T's "Cop Killer".
MEGGERS: Good one. That's a good one. Early BLACK FLAG records.
JAKE: Yeah, punk. Definitely get

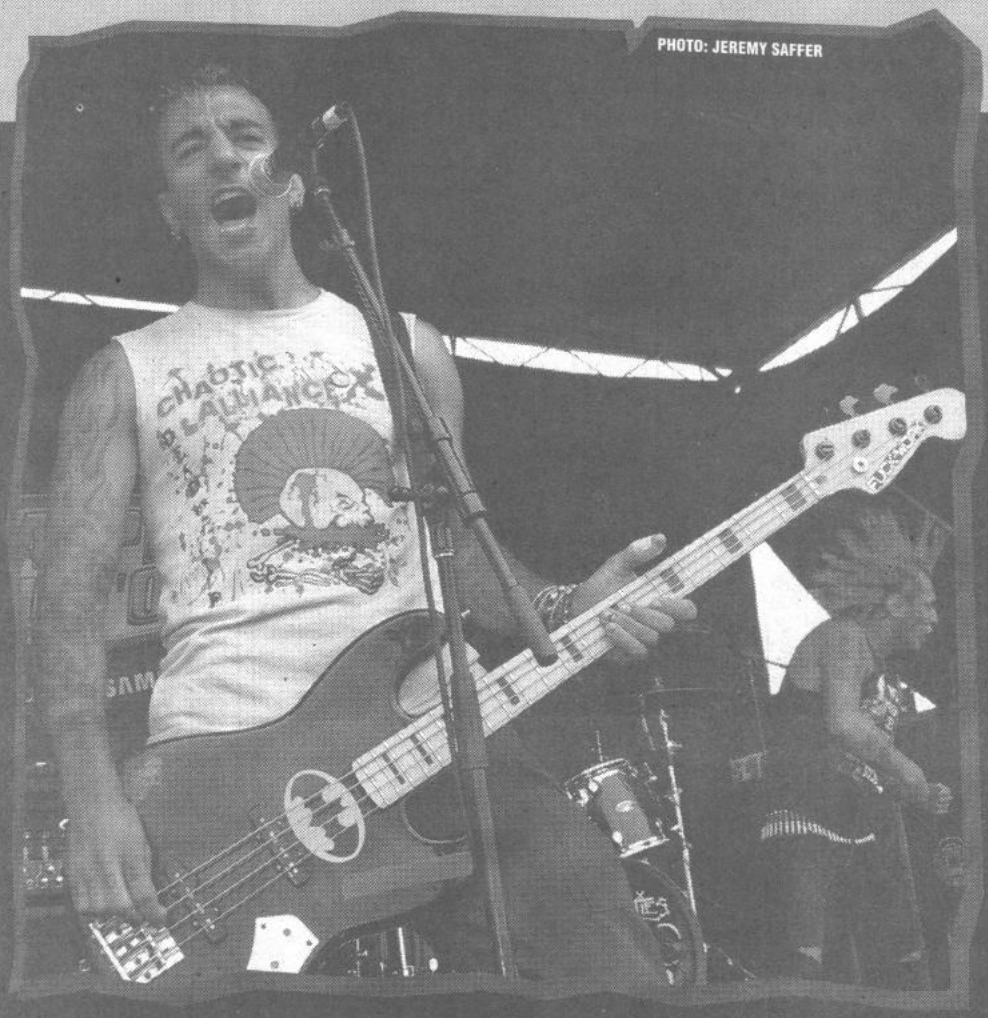


PHOTO: JEREMY SAFFER

"Damaged" because I don't care what anybody says Henry Rollins put BLACK FLAG on the map! "Damaged", motherfuckers!
MEGGERS: Basics. You have to have the first CLASH record. Anyone else?
JAKE: You can get into cool European stuff, like ASTAKASTS. If you like the ADICTS you'll like ASTAKASTS. A-s-t-a-k... [Everyone laughs] It's a weird spelling. There's cool German stuff like SLIME or current stuff, like ANTIDOTE they're our bros.

WHAT ALBUM DID YOU FIRST GET INTO THAT YOU TOTALLY LOVED?
MEGGERS: THE SEX PISTOLS "Never Mind The Bollocks". My older brother gave it to me.
JAKE: THE RAMONES "Rocket To Russia" was the first LP I ever bought.

DID YOU PLAY IT A LOT?
JAKE: I played it a lot. That was also the first show I ever went to in 1989.

I READ THAT YOU WOULD SEE THEM AROUND NEW YORK.
JAKE: Yeah, I saw them a couple of times. One time we were driving down Soho somewhere and we saw Johnny walking with some guy and we were like "Yo, fucking Ramone, motherfucker. We fucking LOVE you guys." And he put his fist in the air. It was huge. I'll never forget that day.
MEGGERS: [In a funny voice] I love you Johnny. I love you.
JAKE: And then you would see Joey Ramone at Continental a lot. He would hang out. It was cool. He wouldn't remember you five seconds later, but he would shake your hand though. He was a good guy.

I READ THAT YOU GUYS GO TO STRIP BARS WHILE ON TOUR.
JAKE: Oh shit.
MEGGERS: No way, Jose. I hate strip clubs.
JAKE: Unless it's Scarlet's down in Florida. That's a good one. They have dinner. [Laughs] They serve like fucking lobster and shit.
MEGGERS: So, no, we don't go.
JAKE: No, not really. There's the Claremont in Atlanta.
MEGGERS: That's a classy establishment. If you're in a band and tour you know what the Claremont is. It's horrible. It's on the bottom floor of this project housing, but it's really hip for some reason.
JAKE: It's cool because it's so horrible.
MEGGERS: Yeah absolutely horrible, yet amazing.

ANY MORE COOL STORIES?
JAKE: As in the whole entire existence of the band? There's a pretty good one I got.

OKAY.
JAKE: We were driving one time and we had this old van and we had all the equipment in the back...

I READ THAT.
JAKE: Is that one already out?

YEAH, ABOUT THE SNARE DRUM CATCHING ON FIRE.
JAKE: Yeah, that's a good one.
MEGGERS: How about when Mike stabbed you in the hand not too long ago.
JAKE: Yeah, we were in Seattle and I had to leave in the middle of the set because Mike was cutting a cord with a leatherman and he ended up stabbing me in the hand. I had to rush to the emergency room and go into the ER. It was a huge thing. I was rushed in there with a stretcher and they had to operate to save my hand. And then these guys went out and drank some beers.
MEGGERS: Yeah, we got beers. We were like, "To Jake, if we don't see him again."
JAKE: Yeah, so I almost died. It was a close call. [Laughs]
[I put down my empty beer can.]
MEGGERS: This girl's putting them down.

I GUESS I'M ALL OUT OF QUESTIONS. IT'S FOR THE COVER AND I JUST THOUGHT I SHOULD TALK TO YOU GUYS A BIT MORE.
MEGGERS: What magazine is this for?
JAKE: Loud Fast Rules.
MEGGERS: Oh, I would have taken this a bit more seriously if I knew this was for a real magazine. [To Jake] Why didn't you say that?
JAKE: Yeah, because what do you want to say? This guy plays guitar...we play shows...the record sound is getting pretty good.
MEGGERS: Can you just say getting high with THE CASUALTIES?
JAKE: So, do you want to take a walk?
AMANDA: Wait, where are you going?

OH, YOU HAVE A SIGNING IN ABOUT 23 MINUTES.
JAKE: Okay, well, why don't you come and if you think of any more questions we'll keep going with it a little bit more.
MEGGERS: Did you say it was for the cover?

YEAH, HOW MANY TIMES HAVE YOU BEEN ON COVER? I SAW THE ONE ON AMP.
MEGGERS: That's it.
JAKE: Oh, I was on the cover of AP once.

REALLY? WAS IT WITH OTHER PEOPLE?
JAKE: It was me and Lars.
MEGGERS: It was him, the guy from AVENGED SEVENFOLD, and one of the guys from NEW FOUND GLORY.
JAKE: We were hanging out having some beers and then we decided we were such good friends that we would do a magazine cover together. Because we were like we're all bros hanging out. Usually me, Lars, and the singer of AVENGED SEVENFOLD can be seen hanging out in bars drinking.
MEGGERS: You guys hang out in the Rainbow Room, right? In that little opium den in the back of the Rainbow Room.
JAKE: So, merch?

The Casualties will be out on the road until 2007. For more information on the band visit their Website at www.thecasualties.net. ✪

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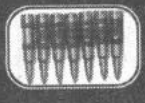

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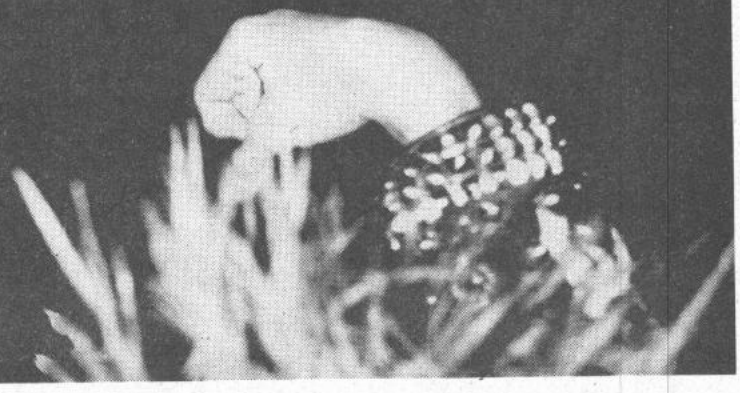

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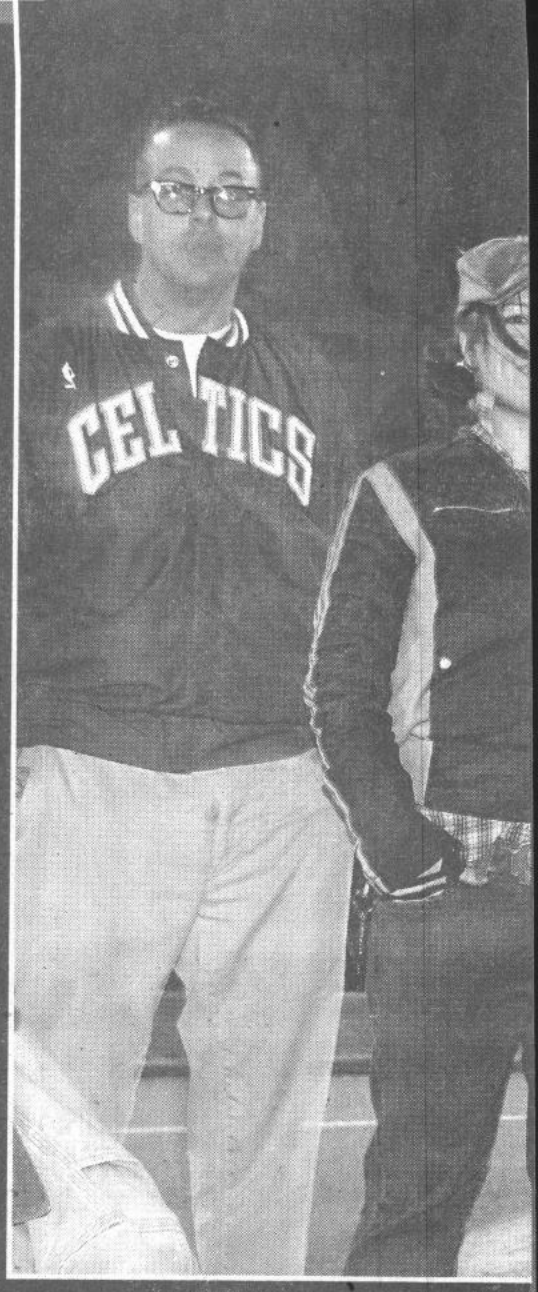
DARKBUSTER

By Karyn Gray / Photos By Michael Byrne

There are a lot of bands out there that are all hype and marketing. They run around in circles with their labels and PR people barking orders at them trying to convince the masses that their the next "it" thing. Most of the time, all they really accomplish is being lavishly unoriginal. People have told me that that's the way it is in the real world. If you want to BE anyone, you have to accept that businessy mentality and conform to it. But I refuse to believe that. And I have one shining example to back me up.



Darkbuster. A Boston punk band led by singer Lenny Lashley.

Sometimes, just sometimes, there are things that are so great, so simple, so satisfying, that there's no need to talk it up. There's no need for marketing scams or hype because everyone who experiences it will readily spread the word. And word travels.

I grew up in Boston, and growing up there I constantly had what many Bostonians refer to as "a Boston Hook." In other words, my hand was always clutched around my Dunkin Donut's coffee. When I moved to Montreal a few years back, I walked into the first Dunkie's I saw, ordered my usual, and recoiled in horror when the woman working responded with, "Quoi?" Yeah, that's right. Dunkie's Iced Coffee doesn't exist in Canada. At various cafes I would be offered fancy, frothy, whirly-birly, shamelessly overpriced replacements, but none of it compared. I became such an advocator for my favorite beverage that all my Canadian friends, if ever in The States, would insist on giving it a try. Word traveled. All the way across the border.

Ironically, it was Montreal band S4G that told me about fellow Bostonian, Lenny Lashley of Darkbuster. Their praise of both the man and the band was so great that when I was presented with the opportunity to interview him, I jumped on it. Once again, word about a good thing had traveled. I happened to be down visiting my old neighborhood on the south shore of Boston and he came out to meet me. One of the first things that this 41 year old, tattoo-covered, black rimmed glasses-wearing singer did was march into Dunkin Donuts and buy me an iced coffee. Best dude ever. We talked about everything from real estate to beach bars, alcohol content to marriage. Rest assured, after hanging out with this guy for an hour, I will go on to tell as many people as I can how amazing this man and this band really are. No hype necessary.

FIRST OF ALL, WHO ALL IS IN DARKBUSTER AS OF NOW?

We've gone through some line-up changes over the years, but right now it's me, Amy- she was in The Raging Teens, a rockabilly band, and Avoid One Thing, Danny, and Mike the bass player.

WHEN DID YOU OFFICIALLY START AS A BAND? FROM WHAT I UNDERSTAND, YOU STARTED UP, WENT ON TOUR AND THEN BROKE UP AT ONE POINT?

We formed in '97, I think. We played in a local radio thing, WBCN's Rock N' Roll Rumble, won that in 2000. We subsequently went out and did a thirty day tour. We didn't really know what we were up for and went out in an unreliable van, which isn't a good idea from the get-go. So it was full of breakdowns and meltdowns and all that. When we finally got back everybody had pretty much had their fill of each other, so we called it a day.

SO, OBVIOUSLY, YOU GOT BACK TOGETHER THOUGH...

Well, there were rumors of our first self-release going on E-Bay for $55, so it seemed like there was a demand. And, you know, "absence makes the heart grow fonder." You always have a love-hate relationship with people you're in bands with. We've all been friends for a long time... but we're probably now at the point when we're ready to break-up again. Haha.

WHY "DARKBUSTER?"

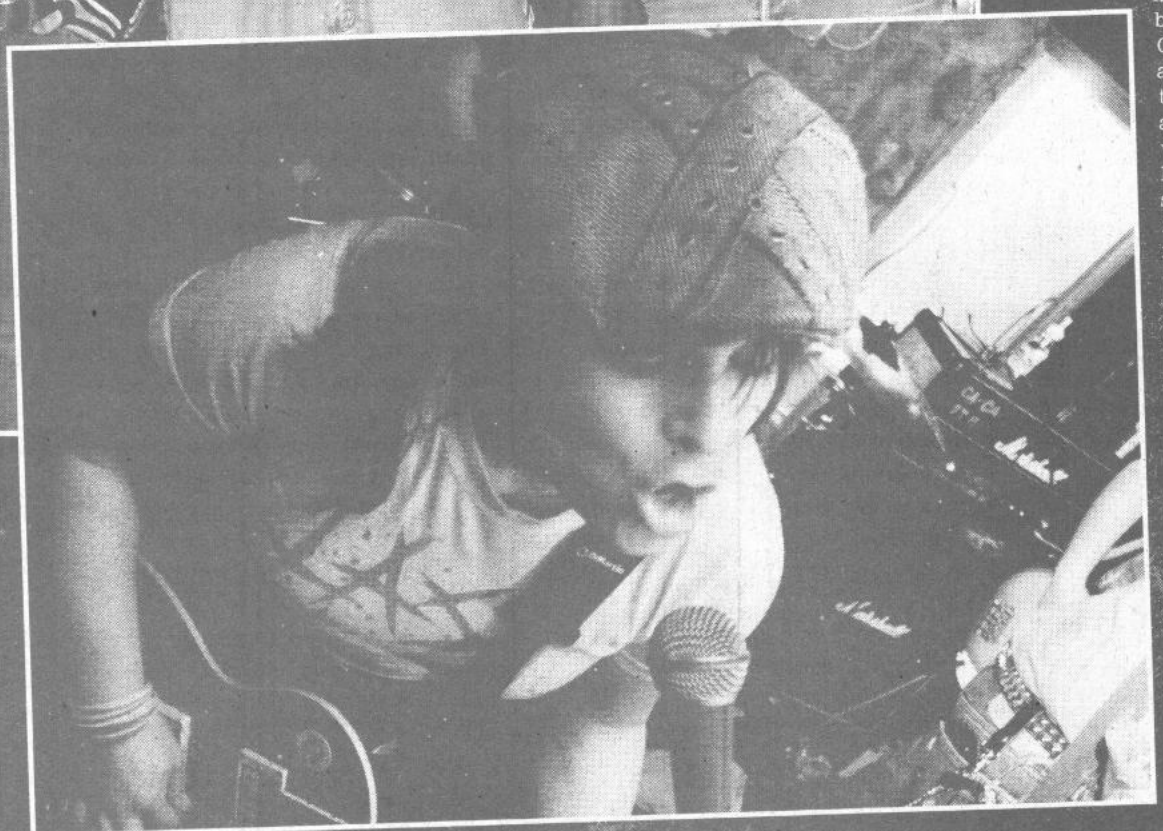
I had a bad experience at a Blockbuster Video once. I thought, if I had my own chain I'd name it Darkbuster. Everyone would be mean and if you came in and asked a question we'd say, "Get the hell outta the store!" Everyone liked it, and it's original. If you Google it, everything that comes up is related to us.

DO YOU DO ANY REAL TOURING, OR DO YOU USUALLY STAY CLOSE TO HOME?

Well, we did a couple of weeks with the Dropkick Murphys which is about at serious for touring as we could get. Met up with them in Phoenix and did the whole West Coast. We haven't been out for any big length of time since then. We do four days here, four days there. It's mostly through friends or people we've made contacts with over the years. We all maintain friendships ever since, you know?

AS A BAND, DO YOU HAVE ANY HUGE ASPIRATIONS TO BE REALLY BIG, OR DO YOU JUST SORT OF PLAY FOR THE LOVE?

Well, you have to play for the love and keep your fingers crossed for anything else that happens. Certainly with I-Scream getting behind us and re-releasing this album, and hopefully getting us over to Europe, that would be good. Locking into a legitimate booking



agency maybe? That's something Kenny [from the Dropkicks] did for us cause he knows us and wanted to help us out, but Mike Ness from Social D doesn't just call you and say, "Hey! We're going out for two months, and I hear you guys are cool."

BUT IT'S COOL TO HAVE SOME BANDS WHO WILL HELP YOU OUT... LIKE, DICKIE BARRETT SANG ON ONE OF YOUR ALBUMS, RIGHT?

Yeah, Dickie sang on "A Weakness for Spirits." He's been really nice and helpful, like when he was working at the radio station in LA and was playing us constantly. Lars from Rancid, actually, was playing us on the radio quite a bit. It's helping a band out by saying, "yeah these guys are great," but you can't ask Dickie to go and book us a tour. But that's just the thing. A lot of Boston bands tend to reciprocate, trying to take other Boston bands out and help. I think that's a great thing, but you can't be dependent on that either.

WHEN YOU GO OFF TO OTHER PLACES, ARE YOU USUALLY SUPER STOKED OR DO YOU GET HOMESICK FOR BOSTON?

Depends on where you are. We've got a lot of friends around different places, so we're always psyched to see people we haven't seen in a little while. But we always miss home, you know. We all have significant others so you always miss your girlfriends and wives and dogs and all that. We like being able to watch COPS on Sunday night.

I MOVED AWAY FROM BOSTON A FEW YEARS AGO, AND I GET HOMESICK FOR THAT "BOSTON QUALITY." WHAT DO YOU THINK THE TOKEN BOSTON QUALITY IS?

Yeah, people are brash. A little bit more brash than most, but not quite New York City brash. You try to ask directions around the time of a Red Sox game and they'll send you the wrong way. That's the Boston quality. We're real sarcastic. Sending people in the wrong direction if you can, unless of course they're from here. Then you help them out. I try not to be like that, though. I try to be as nice as I can to everybody. That's how I've made a lot of friends in other places... I'm always inviting people to come and hang out.

THAT'S HOW I FOUND OUT ABOUT YOU GUYS. A COUPLE OF GUYS IN MONTREAL SAID THAT YOU'RE BAND RULED AND THAT YOU WERE THE NICEST GUY EVER. THAT'S WHY. WHEN I HAD THE OPPORTUNITY TO DO THIS INTERVIEW, I SNAGGED IT. YOUR REPUTATION PRECEDES YOU. ALLRIGHT, SO IF YOU WON THE LOTTERY TODAY HOW WOULD YOUR SITUATION CHANGE?

I'd pay off the house, knock my wife up, have her set with all the money that she needs, buy two huge busses, and go out and not stop touring for the next 3 years. And I'd have my own bus. ✪

HE SAID HE WANTS A REVOLUTION...

BOMP!

THE GREG SHAW STORY

"The point of a music revolution is not to replace today's pop stars with a new slate; it is to kick out the jams! Riot in the streets! Do it now! etc. It's all about direct engagement, and the result of all that activity should be a better time for all, a party that will keep everyone coming back to do it some more. This is what rock & roll at its best can provide—leading to the idea that perhaps rock & roll itself should be seen not as a genre, not as a mere noun or even a verb, but also as a process." --Greg Shaw, 2000

By Lisa Fancher

Greg Shaw died unexpectedly in October of 2004. It was such a shock when his business partner/ex-wife Suzy Shaw emailed me the bad news. Almost instantaneously, scores of people emailed me to ask if it was really true, I guess Greg and I were perceived to be quite close by the rock world, as we once were many years ago. I've blown the deadline for this article three times in the last two years, appalling even for me— does it seem like I'm avoiding something perhaps?

If you really live and breathe music, Greg Shaw is someone you must know about for making it his life's work to turn total strangers onto great and unheard music in the hopes they would fall in love with it and carry on the rock 'n' roll torch in some fashion, whether as a fan or an active participant in the music scene.

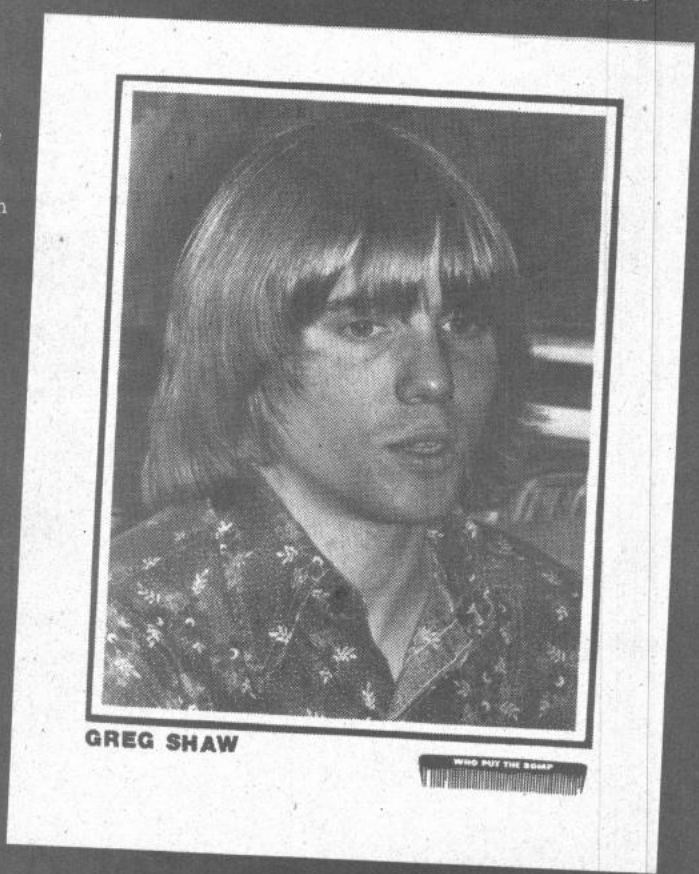
Has there ever been that someone that made such an impact on you that you can't imagine how your life would have gone if you hadn't met them? The truth is I don't want this to be an epitaph for Greg. Epitaphs and eulogies are summaries to provide comfort and closure, and he did so much to know everything about rock 'n' roll and share it with all comers that I would rather this be an introduction to him, an exhortation to carry on his life's work: sharing great music, whether it's with a pencil or a Les Paul gold top.

Greg Shaw was a writer, graphic artist, publisher, record historian, fanzine archivist, book editor, artist manager, distribution chief, record store owner, Pebbles-meister and nightclub (Cavern Club L.A., Big Bang) impresario. And there's more: a tireless foe of musical mediocrity, a transmitter of fandom and enthusiasm to an undeserving world— the granddaddy of musical malcontents everywhere. And if that wasn't enough, Greg Shaw founded the only rock indie, Bomp! Records, to survive the '70s, '80s, '90s, and sail into the new millennium.

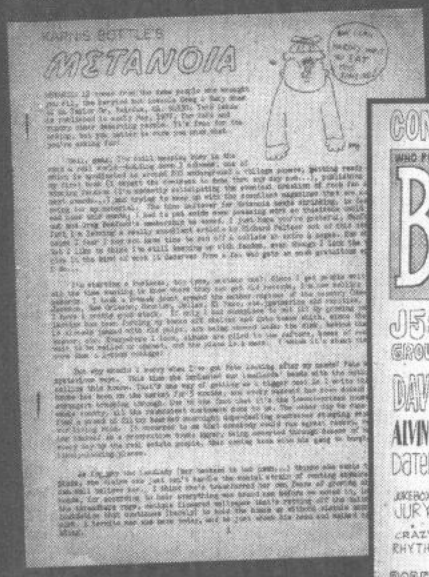
My research tells me Shaw chiefly innovated the concept of the discussion list (albeit on mimeograph: *Metanoia*), the local rep (Bomp Magazine), syndicated radio (Radio Voxx, though it never came to pass) and street teams (Bomp Records and Bomp Magazine.) For thirty years nearly every documentarian and author, significant or otherwise, made a pilgrimage to Bomp to consult with Greg, borrowing his books, mags and 8X10s for their own creations.

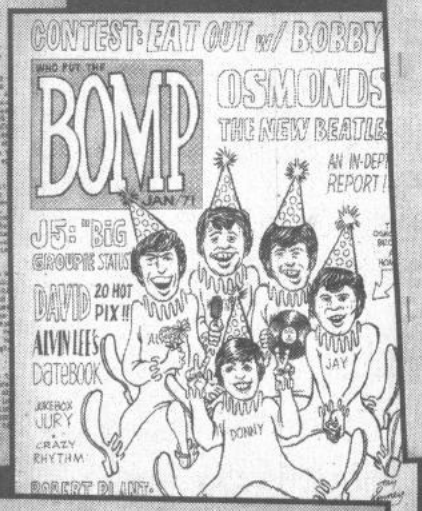
When I told Suzy I was *finally* going to write this story, she gave me unprecedented access to Greg's files, and thank goodness he was the ultimate pack rat, keeping every piece of paper he ever generated or received. At first I felt like a ghoul pawing through a dead man's letters and stories, but after wading through them all, I was floored by how much he accomplished in such a short time and how he was never intimidated by not having the time or resources to make something happen. Greg Shaw never had a shortage of plans whether they came to fruition or not. That just wasn't the point.

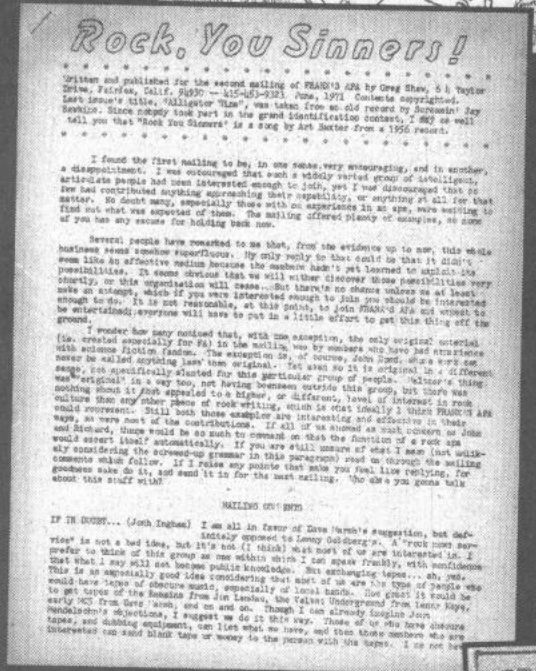
Somewhere back in the dark ages, I think it was my first year of high school, I wrote Greg a letter because I was a big fan of *PRM* (more on that later) and his **Juke Box Jury** column in *Creem*. Anyone as busy as Greg would have binned such nonsense, but he thoughtfully gave me many other record tips based on my then garage-pop sensibilities. He'd even give me extra copies of records if he had promos! As we became better acquaintances, he loaned me the very mimeograph machine he used to print all his fanzines (including WPTB) in order to run off my first fanzine that nearly got me expelled from high school. (Who knew you had to ask someone for permission to hand out fanzines?) Greg really like my psychotic ranting and encouraged me to start my own fanzine (*Street Life*) and write for



GREG SHAW







Rock, You Sinners!

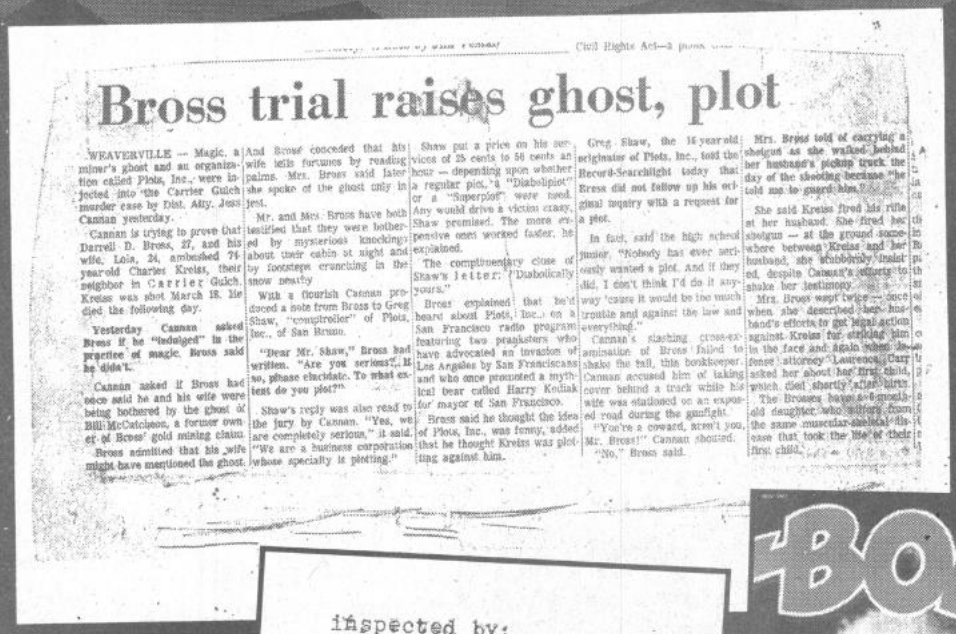
Written and published for the second mailing of FRANK'S APA by Greg Shaw, 6 h Taylor Drive, Fairfax, Calif. 94930 -- 415-453-9321. June, 1971 Contents copyrighted.

Last issue's title, "Alligator Tlaw", was taken from an old record by Screamin' Jay Hawkins. Since nobody took part in the grand identification contest, I may as well tell you that "Rock You Sinners" is a song by Art Baxter from a 1956 record.

I found the first mailing to be, in one sense, very encouraging, and in another, a disappointment. I was encouraged that such a widely varied group of intelligent, articulate people had been interested enough to join, yet I was discouraged that so few had contributed anything approaching their capability, or anything at all for that matter. No doubt many, especially those with no experience in an apa, were waiting to find out what was expected of them. The mailing offered plenty of examples, so none of you has any excuse for holding back now.

Several people have remarked to me that, from the evidence up to now, this whole business seems somehow superfluous. My only reply to that could be that it didn't seem like an effective medium because the members hadn't yet learned to exploit its possibilities. It seems obvious that we will either discover those possibilities very shortly, or this organization will cease...But there's no chance unless we at least make an attempt, which if you were interested enough to join you should be interested enough to do. It is not reasonable, at this point, to join FRANK'S APA and expect to be entertained; everyone will have to put in a little effort to get this thing off the ground.

I wonder how many noticed that, with one exception, the only original material (ie. created especially for FA) in the mailing, was by members who have had experience with science fiction fandom. The exception, of course, is John Rowe. What a very odd person, but specifically related for this particular group of people. Nelson's thing was "original" in a very true, not having been seen outside this group, but there was nothing about it that appealed to a higher, or different, level of interest in rock culture than any other piece of rock writing, which is what ideally I think FRANK'S APA ought to be



Bross trial raises ghost, plot

WEAVERVILLE — Magic, a miner's ghost and an organization called Plots, Inc., were injected into the Carrier Gulch murder case by Dist. Atty. Jess Cannan yesterday.

Cannan is trying to prove that Darrell D. Bross, 27, and his wife, Lois, 24, ambushed 74-year-old Charles Kreiss, their neighbor in Carrier Gulch. Kreiss was shot March 18. He died the following day.

Yesterday Cannan asked Bross if he "indulged" in the practice of magic. Bross said he didn't.

Cannan asked if Bross had once said he and his wife were being bothered by the ghost of Billi McCutcheon, a former owner of Bross' gold mining claim.

Bross admitted that his wife might have mentioned the ghost.

And Bross conceded that his wife tells fortunes by reading palms. Mrs. Bross said later she spoke of the ghost only in jest.

Mr. and Mrs. Bross have both testified that they were bothered by mysterious knockings about their cabin at night and by footsteps crunching in the snow nearby.

With a flourish Cannan produced a note from Bross to Greg Shaw, "conspiracies" of Plots, Inc., of San Bruno.

"Dear Mr. Shaw," Bross had written. "Are you serious?... If so, please elucidate. To what extent do you plot?"

Shaw's reply was also read to the jury by Cannan. "Yes, we are completely serious," it said. "We are a business corporation whose specialty is plotting."

Shaw put a price on his services of 25 cents to 50 cents an hour — depending upon whether a regular plot, a "Diabolipiot" or a "Superplot" were need. Any would drive a victim crazy, Shaw promised. The more expensive ones worked faster, he explained.

The complimentary close of Shaw's letter: "Diabolically yours."

Bross explained that he'd heard about Plots, Inc., on a San Francisco radio program featuring two pranksters who have advocated an invasion of Los Angeles by San Franciscans and who once presented a mythical bear called Harry Kodiak for mayor of San Francisco.

Bross said he thought the idea of Plots, Inc., was funny, added that he thought Kreiss was plotting against him.

Greg Shaw, the 16-year-old originator of Plots, Inc., told the Record-Searchlight today that Bross did not follow up his original inquiry with a request for a plot.

In fact, said the high school junior, "Nobody has ever seriously wanted a plot. And if they did, I don't think I'd do it anyway 'cause it would be too much trouble and against the law and everything."

Cannan's slashing cross-examination of Bross failed to shake the tall, thin bookkeeper. Cannan accused him of taking cover behind a truck while his wife was stationed on an exposed road during the gunfight.

"You're a coward, aren't you, Mr. Bross!" Cannan shouted.

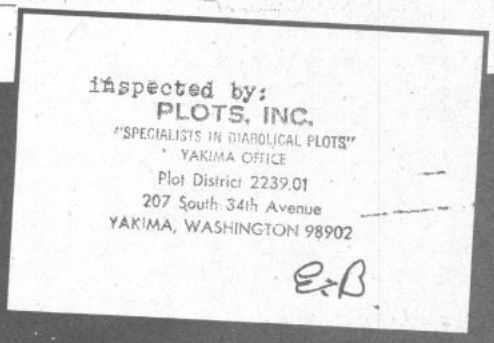
"No," Bross said.

Mrs. Bross told of carrying a shotgun as she walked behind her husband's pickup truck the day of the shooting because "he told me to guard him."

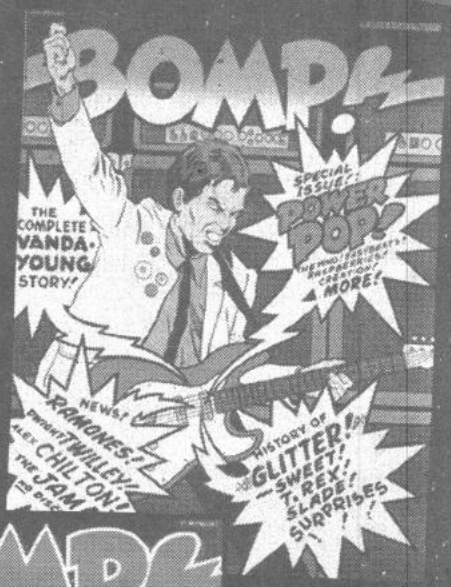
She said Kreiss fired his rifle at her husband. She fired her shotgun — at the ground somewhere between Kreiss and her husband, she stubbornly insisted, despite Cannan's efforts to shake her testimony.

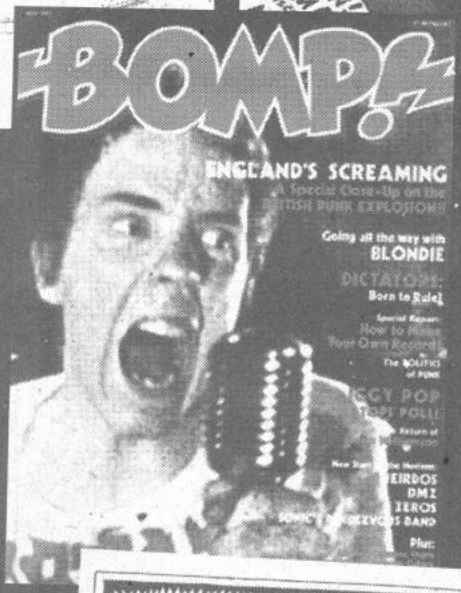
Mrs. Bross wept twice — once when she described her husband's efforts to get legal action against Kreiss for striking him in the face and again when Defense Attorney Lawrence Carr asked her about her first child, which died shortly after birth.

The Brosses have a 6-month-old daughter who suffers from the same muscular-skeletal disease that took the life of their first child.



inspected by:
PLOTS, INC.
"SPECIALISTS IN DIABOLICAL PLOTS"
YAKIMA OFFICE
Plot District 2239.01
207 South 34th Avenue
YAKIMA, WASHINGTON 98902





was 15 or 16; it's never really deviated." -- Greg Shaw

I am hardly the first or only person that Greg Shaw assisted, many reminiscences regarding his innovations and largesse can be found on rockcritic.com. Though he had a million projects simmering at any given time, it's undeniable his first love was writing and publishing. His style was definitely to write from a fan's viewpoint but he absolutely insisted on factual accuracy, as raving was mere entertainment without factual underpinnings.

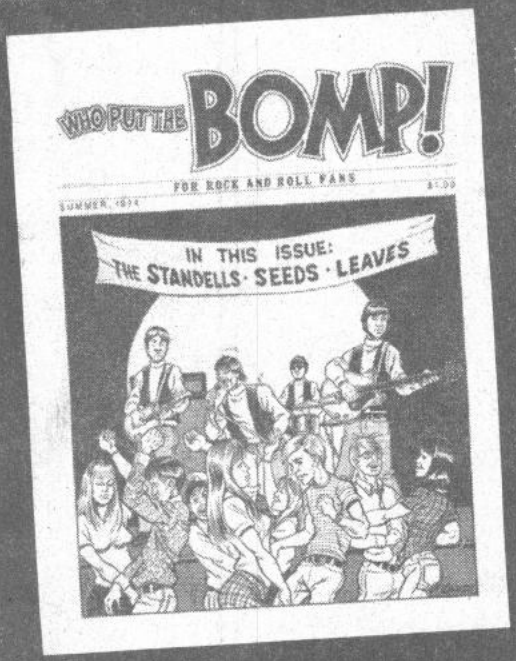
Though Greg began collecting records in earnest in the '50s, he was just as interested in science fiction and somehow accumulated thousands of pulp magazines dating back to the '20s. By the time he graduated from high school he was corresponding with legendary authors such as Philip K. Dick and had published some 200 mimeographed 'zines. His JRR Tolkien fanzine, *Entmoot*, had even been written up in *The Saturday Evening Post*! (For the internet generation, a mimeograph is a hand-cranked printing machine with a drum full of ink. The page's content was created typing or cutting into a stencil much like carbon paper and this master was then rolled over the drum one by one, but could be flipped over or fed through multi times for different colored inks.)

Digging through the aforementioned Shaw archives, I'm amazed to find he signed his poor mother up to an east coast swingers club called WOW, using the name Trixie Coquette. When he was just 15, Greg and several similarly precocious friends hatched Plots, Inc. Their voluminous correspondence to one another is absurdly formal and arcane, and though Plots, Inc was clearly a joke - Diabolipolots were .25 cents per hour while Superplots were double that rate -Greg was pulled in by the FBI and summoned to testify at a murder trial because one of the suspects had contacted Greg regarding a plot, though he never followed up on his original query.

At the beginning of the REAL Summer of Love, 1966, while supposedly going to college (I can really relate to that charade!) Greg started *Mojo-Navigator Rock & Roll News* as a 2-page gossip sheet given away in and around Haight-Ashbury stores. By the end of summer, *Mojo* was a 32-page multi-colored bible of the bay area scene with a circulation of about 300. (*Rolling Stone* didn't start up for another year and almost completely borrowed its format from *Mojo*— Shaw had given publishing lessons to Wenner early on.) *Mojo Navigator* got Greg and his partners on the guest list and put him in touch with other fans— it wasn't about fame or making money, it was the drive to get involved and get the word out.

There was an explosion of overground rock magazines by 1970, Greg contributed to them all, from *Fusion* to *New York Rock Press* to *Vibrations* to *Creem*, where he soon became West Coast Editor and helmed **Jukebox Jury** from 1971 to 1974. *Mojo* folded after a dispute with his partners (final issue known as *Mojo Entmooter*) and Greg then started *Who Put the Bomp* in 1970, wisely scrapping his original plan to name each issue after a different song title (*Duke of Earl* was technically #1, *Rock You Sinners* was another.) Bomp magazine was a place where serious fans and professional rock writers could talk openly about music, its culture, and the burgeoning rock press. The first issues were slim, hand-printed, and of very limited circulation— there were 100 copies of issues of #1. Even the massive "Lester Bangs" issue (featuring his 70-page rant on the Troggs written on a 3-day binge of drugs, booze and sloppy sex with Greg and Suzy's alcoholic neighbor) was mimeo'd and stapled on the side.

After Greg and Suzy moved to L.A., *Bomp* mag expanded and began to include lengthy discographies and rock history pieces, comprehensive reviews of obscure



'60s records and new records of note. Greg's dream, *The Encyclopedia of British Rock*, an A-Z history of everything recorded in England from 1960 to 1970, was begun in its pages. In 1975, Kim Fowley sponsored a contest in *Bomp's* pages to assemble an all-girl band he hoped to make "the female Beatles," eventually resulting in The Runaways.

Throughout the 1970s, *Bomp* Magazine was one of the loudest voices for new music, serious rock history, the interests of fans and record collectors, and the need for a music revolution. Contributors included Lester Bangs, Nick Tosches, Griel Marcus, Dave Marsh, Charlie Gillett, Richard Meltzer, Ken Barnes and "Metal" Mike Saunders.

Besides publishing *Bomp*, Greg moved to LA to work at UA Records and simultaneously become the editor of *Phonograph Record Magazine*, roping in the best rock writers as UA lavishly funded the giveaway magazine. *PRM* eventually grew to a national circulation of about 200,000 (rivaling *Rolling Stone* for a couple years) and because it was a promotional tool for UA, there were no commercial considerations, attracting rock journo icons like Nick Kent and Lester Bangs but just as many aspiring writers— Cameron Crowe was just one of the writers Greg first published.

If you want to make yourself feel really inadequate, note that Greg held a day job doing A&R and compiling the Legendary Masters series for UA as well as editing two magazines. He somehow got the notion he also had the time to manage the Flamin' Groovies and start the Who Put the Bomp label (with a color palette ripped clean off of Phil Spector's Philles label circa the Ronettes) in order to release "You Tore Me Down" in 1975. He was 26.

While managing the Flamin' Groovies newly signed to Sire, Greg's services were further engaged by owner Seymour Stein— he was hired to assemble the never-bested History of British Rock series for Sire, as well as edit a series of rock books including the Beach Boys and the Kinks. Being the Groovies' manager meant he was able to go along to England when the band recorded "*Shake Some Action*" album at Dave Edmunds' Rockfield, just a train ride away from London where he was the first American to see the Sex Pistols at the 100 Club.

In between "proper" issues of *Bomp*, Greg wrote voluminous newsletters so its subscribers wouldn't miss any important news. After so many highs and lows, mostly being stiffed for thousands of dollars making it impossible to publish very often, *Bomp* folded in 1979 after issue 21— issue 22 was partially mocked up but never saw the light of day. A disillusioned Shaw also shuttered the Bomp label in order to head in a new direction with Voxx. His new label catered strictly to purist '60s garage/punk/psych bands with low-budget recording and packaging, with no advertising or hype. Primal sounds of a kind not yet well known, a secret whispered from ear to ear, appealing to the chosen few. After trying so hard to get a toehold in the mainstream for so long, the right direction seemed to be under ground.

In 1985, noticing Voxx-type bands were rarely booked in most existing clubs, he decided take on a partner for a small Hollywood Blvd *boite*, the Cavern Club, where these garage bands would be the main attraction. The club lasted two years featuring an array of bands, well and unknown, all doing '60s music in an authentic form. Shaw ran the club on weekends and published the club newsletter, *Caveman News*, every week and recording many of the bands he discovered there.

In 1993 Patrick Boissel married Suzy and moved his French label operation to Los Angeles and into the Bomp fold. While Greg busied himself doing other clubs like the Big Bang, Patrick took the helm of Bomp! and kept it from capsizing. (Truth be told, it was Suzy's mailorder operation that consistently brought in the cash, especially in lean times.) Boissel immediately breathed new life into the company by adding his own releases such as GG Allin, and rediscovering bona fide rock 'n' rollers like Tav Falco, Chris Wilson and Roy Loney as well as the U.S. Bombs, Black Keys, Soledad Brothers and the Bloody Hollies.

Though we often emailed one another with this and that, my last contact with Greg was rather foolish in retrospect: I asked him to set the record straight about something Robbie Fields claimed about me and my label. Though he certainly didn't have to, Greg wrote a lengthy response to Dave at *Left of the Dial* immediately and it felt so good to know Greg thought so highly of me. Had I known he would be dead just four months later, I would have made every effort to tell him how much I appreciated all that he did for me, how awful I didn't do it while he was alive... ✪

There was almost nowhere to read about rock & roll in 1966... The first printed issues of Paul Williams' homemade *Crawdaddy!* were showing up on the west coast near the end of the year, but Greg Shaw's weird, smudgy, messianic little booklet (*Mojo-Navigator Rock & Roll News*) made *Crawdaddy!* feel like Newsweek... As a rock & roll magazine it was gnostic apocrypha from a forgotten bible without a name...There wasn't a hint of an answer, just the affirmation of the irreducible thrill of hearing the secret before everybody else did, and the irresistible thrill of passing it on. --Griel Marcus
rockcritic.com/obit

Greg Shaw had great taste in music, a missionary zeal to let others know about the great records and bands he knew or learned about, a generosity of spirit that encouraged many other writers and musicians, and a huge and often-overlooked gift for writing--he had a clear, conversational style that brought the music he loved to life with great eloquence and zest.He was an enormous help to me when I was getting started.
--Ken Barnes
rockcritic.com/obit

To me though, the most impressive legacy of Greg Shaw was the inspiration that he gave to other people, often total strangers. In reading the numerous tributes far and wide on the Internet, it is astounding to see how many people Greg inspired to either start a band, buy a particular record, support a particular group, or be introduced to a new genre of music, be it garage rock, punk, power pop or some weird psychedelic drone rock hybrid that nobody else had heard of. He inspired all kinds of people to start record labels, rock and roll clubs, and fanzines to spread the good word that, yes, rock and roll is still alive and thriving all over the world in great local scenes, just bubbling under the mainstream and you should get up off your ass and go check it out for yourself. He encouraged music lovers to do something and not to just passively consume. Rock and roll is not, and should not be, a passive activity.
--Mark Boudreau
rockcritic.com/obit

Oi Fest

PHOTOGRAPHY
BY GEORGE
KILLSHOT PHOTOGRAPHY

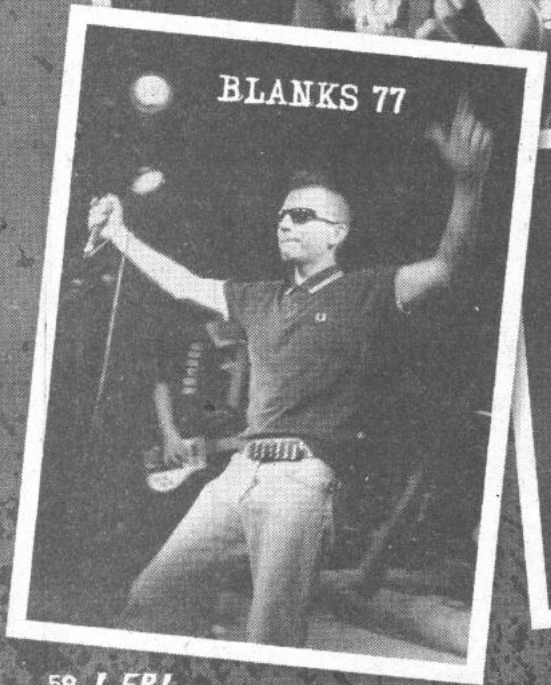
URBAN RIOT

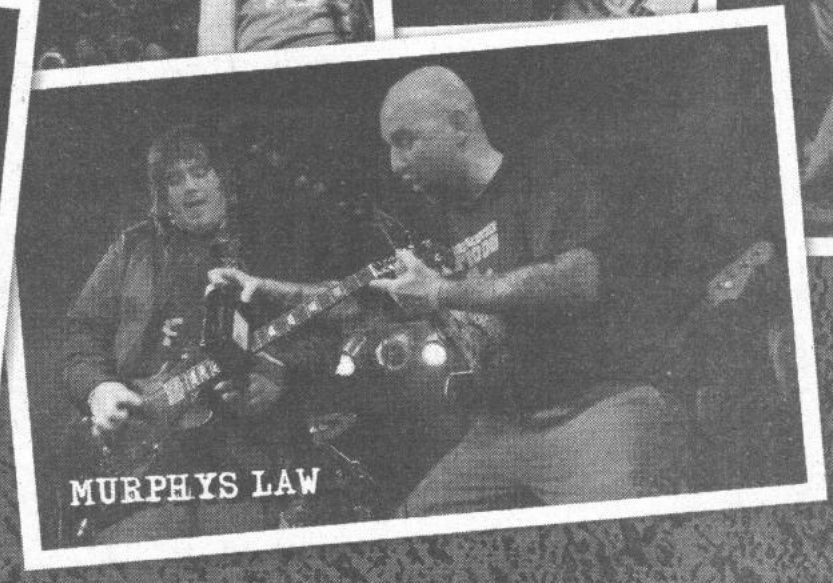
21 ROUNDS

REASON
TO FIGHT

TOMMY
GUTLESS

THE BOILS


BLANKS 77


MURPHYS LAW

STRAIGHT LACED
WEEKEND WARRIORS
BONE CRUSHER
BROKEN HEROES
AMBERGRIS
SONS OF LIBERTY
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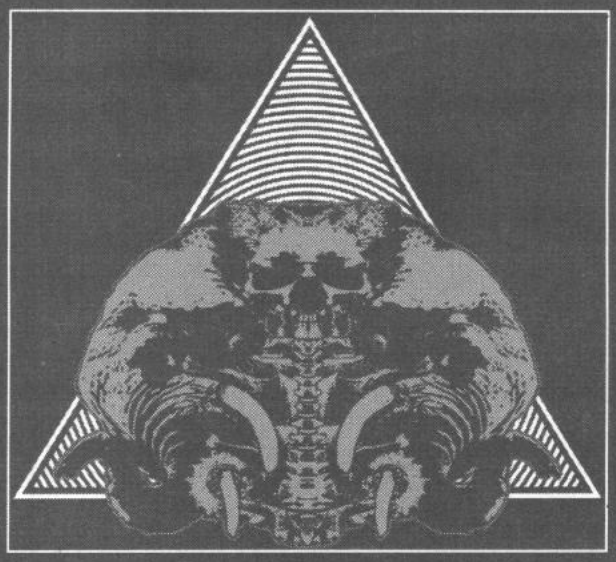

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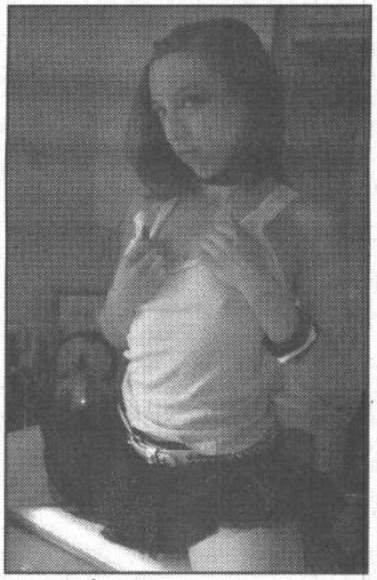

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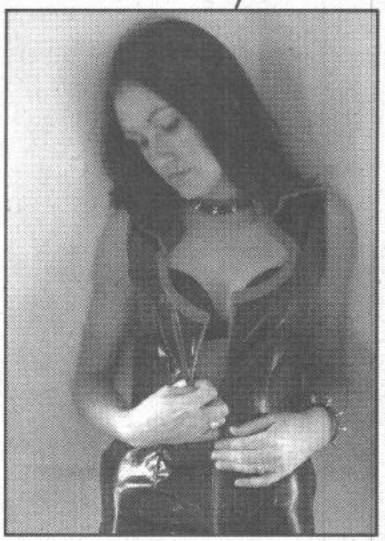

JESSE LUSCIOUS

WE'RE NOT ALONE

Like Thee Whiskey Rebel said in his column two LOUD FAST RULES ago, I love having a column in AMP, but my musical tastes are much closer to this magazine's area of coverage. When I hold up both magazines next to each other, I recognize (and more importantly) LOVE umpteen more of the bands featured in LOUD FAST RULES- so like Yon Rebel, I'm happily doing double duty for our shadowy taskmasters- er, "editors."

Quick notes: when I write "hardcore" below I mean hardcore punk, epitomized by the best records from NOTA, The Freeze, Zero Boys, DOA, etc. I don't mean San Diego emo, anything metal-related, screamo, grindcore, gangsta rap, techno, house, porno, or any of the major label eyeliner bands I ignore on a daily basis. NYHC refers to New York Hardcore 1988 youth crew style, with finger points, mosh parts, and lyrics about unity while being stabbed in the back.

WHEN THE HAMMER COMES DOWN

This issue we're gonna talk about oi, punk, skinheads, punks, and why it's so unnatural to see a Mohican with a Crucified Skin back patch. That's right- UNNATURAL! Unity, tolerance, whatever, but let's have a sense of context here, alright? I walk down Telegraph Avenue and I see Crusty McSmelly with green hair, a dirty leather jacket, and a Last Resort shirt on and I want to stop and just smack him upside the head. Does he understand what those bands stood for and why it's ironic that some suburban runaway mooching off the handouts of college students is advertising a band who probably would equate him with the hippy they beat up in "Violence In Our Minds"?

> "I was walking down the road with a dozen pals of mine
> Looking for some aggro, just to pass the time
> We met this stupid hippy and he tried to run away
> But I punched him in the nose just to pass the time of day"

(Don't get me wrong, I have an equally irrational hatred of hippies, but I've never beat them up in song. "Berkeley Is My Baby (And I Wanna Kill It)" says it all I guess. I did provoke a hippy to start a fight with me at the one and only Rainbow Gathering I went to back in 1988, but that's another story. I'm pretty proud of that, ha ha ha!)

WHEN'S IT GONNA END?

Street Punk = Oi. Sometimes there's actually some 1977-style punk injected into it, but generally you can hear a direct musical link from Blitz, Cock Sparrer, The Business, and/or Sham 69. I love the Dropkick Murphys and a few other current street punk bands, but I'm not under the illusion that they aren't (musically) skinhead bands. But do the kids who sell out Dropkick Murphys shows understand the groupthink and thuggery that provided the musical and (some) lyrical inspiration for the great band that's playing in front of them? I want to assume that kids aren't stupid, but I get blank looks when I start ranting about street punk equaling oi, so maybe this will do some good.

This column may be about 10 years too late, but screw it. I'm not saying that retro punk or 77 punk or whatever you want to call bands like Blanks 77, The Radicts, or The Casualties is street punk. I'm talking about bands like Dropkick Murphys (when they're not channeling the Pogues or early H2O), Discipline, Roger Miret and the Disasters, or the non-ska songs of Los Fastidios. I end up getting a ton of oi releases to review at Shredding Paper, and about every 2nd oi review I start ranting about how "street punk" is just "oi" refurbished with a better, more acceptable name.

Part of my objection to this whitewashing of oi is that oi is a unique subgenre. It grew up within the UK punk scene but quickly differentiated itself from the more arty types who preceded them in the UK 1976-1977 punk bands. They often came from lower classes then the original punks. Musically & lyrically, they simplified punk. (You could probably draw parallels about musical simplification and the US hardcore scene versus the old guard L.A., NYC, and SF punks, but that's another column or three) The skinheads also drew on the pre-punk subcultures of the 60s skinheads, mods, teddies, etc. The anti-racist oi fans' embrace of the second wave of ska (Two Tone) and reggae dovetailed with the earlier punks embrace of reggae & ska. The rise of right-wing creeps like Skrewdriver (originally a decent punk band) and the inclusion of soccer fandom into the music scene ensured that thug-led violence would erupt throughout the various cliques in the scene. The right-wing bands weren't really able to muster a majority of skinheads at any time, from what I can tell, but by definition their intolerance (they are Nazis, after all!) made confrontation with everyone else inevitable. This recurring theme of crowd-driven violence is one reason why oi and skinheads got such bad reputations in both the mainstream and the underground worlds.

THE FLAG IS MINE

I think Skinhead music and culture is both atrocious and uplifting (but usually not at the same time!). I love more than my share of skinhead oi music, as well as the great skinhead-related bands in the mod and ska genres. In terms of fashion, skinheads and mods (yes, I know they're different [yet related] subcultures) are much better and stylish then almost anything punk rock has ever come up with (I think the only exception is Exene's thrift store look).

BUT. I know from personal experience that skinhead culture- whether anti-racist, apolitical, or racist- is usually macho & intolerant. If they're on your side, it's great, but if not- look out! Too often the anti-racist/racist battles are just gang battles dressed up as fights over skin color. Once you've seen people switch sides enough times you realize that for some people getting beat up for being a Nazi or an anti-racist is enough to force

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them to switch to the other side. The whole 5-on-1 (or 10-on-1, or 20-on-1) beat-down is another classic tactic that's just fucked up anyway you look at it. It's not cool when Nazis do it to anti-racists or people of color, and it's not cool when anti-racists do it to Nazis. I've gotten in huge arguments with good friends of mine who laugh about dipshit sieg heilers getting the crap kicked out of them by 15 anti-racists. It's fucking lame even when the bad guys are getting thumped- and yes, there's always a preponderance of bald heads on both sides of these unequal melees.

I've been targeted and threatened and punched by skinheads of all varieties- though mostly Nazi skins. I've seen Nazis from the Atlantic City Skins, San Francisco Skins, and other cities terrorize entire audiences at shows. I managed a somewhat dodgy skinhead band, Skeletal Ambitions, who were related to Forced Reality, and booked them a tour in 1989. I've worked closely with anti-racist skinheads in the east bay punk scene, and my best friend- my wife- is a female skinhead (a.k.a. "skitch").

REMEMBER THE DAY

One quick story- I don't know if this'll prove anything, but I like it a lot. When I grew up in Philly we had a nasty Nazi skinhead problem- most of the skins were from the suburbs or from New Jersey- like the aforementioned Atlantic City Skins. Small numbers of them (5-10) were enough make a 150-punk crowd be cowed. Skinheads- especially Nazis- have great p.r. as being fighters, being tough, and being mean. Most punks were too wussy to do anything about the muscular men pushing them around and beating them up in the pit, so things just got worse and worse in Philly.

One night the melodic NYHC band Supertouch played Club Pizazz in Northeast Philly- one of the only all ages clubs happening at the time. You may remember Supertouch as the band with that one good (if sappy) song "Searching For the Light" (most famously on the "NYHC: The Way It Is" compilation- did anyone actually buy their full-length? Best song they ever did, by far). Anyway, they were on stage and dedicated a song to Dr. Martin Luther King Jr. The Nazis in the pit started sieg heiling and yelling insults. The band played the song and afterwards said, "There's 200 of us and just 5 of those Nazi jerks. Why are they still inside the club?" Suddenly, the whole crowd- who'd been pushed around by these dudes all night- woke up. It was like 200 dim light bulbs all lit up above our Manic-Panic'd heads! The 5 Nazis were quickly thrown down the stairs and out of the club. The band went on to play their one good song ("Searching For The Light" duh!) and the show was over.

The denouement is not so awesome, but it's typical. I had volunteered to help load in and load out the bands in order to see the show for free, so I was there for this whole part of the story. Club Pizazz was on the second floor and had 2 stairways that exited the building- one in front which opened up into a little parking lot and one on the side which opened onto the street- both were within 40 feet of each other and easily visible from a central spot in front of the club. The Nazis who'd been kicked out had returned after the show and were waiting outside with a gun for Supertouch to come downstairs because they wanted to "talk with them"- translation, "beat them up." Oddly enough, the band refused and, since there was no way to load the band out into their van without a confrontation happening, the club called the Philly Police Department. Turns out one of the Nazis was either friends with or related to one of the responding officers (typical for Philly, sigh!), and after more drama and strutting about the Nazis were finally talked into leaving by Philly's finest and we were able to quickly load out the band.

After I moved out of town (en route eventually to the East Bay), the escalation between the Nazis and the anti-racists got to the point where both sides were carrying guns to punk rock shows. The d.i.y. bookers in town cancelled something like 6 months of shows to break the cycle of escalation and to hopefully give the Nazis time to get distracted by something else and wander away. As far as I know, the self-imposed 6 month blackout of shows worked and no one was shot @ a Philly show.

OUR LAND

In spring of 1989 I was living in New Haven, CT- the armpit of the Northeast- and managing Skeletal Ambitions. They were the regular band of a buddy of mine from my first 'real band' Project Y in college the year before. I agreed to move to New Haven, manage them briefly, and book them a tour to Chicago and back. In doing so, I ended up hanging out with SA and Forced Reality. Forced Reality's one record (a darn decent oi record with the classic right wing take on Woody Guthrie "This is my land, not your land") was originally released by Choke's label Patriot Records, and has been recently repressed by Taang. I saw the cover being drawn (the mean looking skinhead is named Jocko) and generally was the bleach-blonde punk wearing Chuck Taylors who argued with them and drank beers with them. They made cracks about how they were training their pit bulls to attack an effigy of me they'd set up, and I would refuse to bail them out when they went out fag-bashing. Yes, you read that right. One night @ 4am I was woken up by a call from some of them calling from jail, asking me to come down and help get them out. When they told me they had gone to some gay bar just to beat up people coming out of it, I told 'em to fuck off and went back to sleep. They were released on O.R. later that morning, but they weren't pissed at me for refusing to bail them out. They knew I felt strongly about little things like tolerance and homophobia, so we had a weird truce going on.

There's a ton of stories from that few months- including the leftie friends from our liberal arts college who all passed through that New Haven apartment and the time I booked GG Allin to play with SA in Willimantic. I was super-stoked on GG because I'm a huge fan and at that point hadn't seen him live, while SA and FR were stoked because they wanted to beat him up for being a freak or just because (I don't remember exactly).

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As it turned out GG cancelled a few days before the gig because it was the only show he had booked (at the time I believe he was in Michigan and was going to take the Greyhound out?!)...

BROTHERHOOD

I think the point of me telling these stories is to illustrate the downsides and the ambiguities that exist within oi music and the skinhead scene, but take them as you will. All this said, I've worked with a ton of great people with shaved heads who are intelligent, tolerant, honest, and loyal- and yes, some of the folks in the SA/FR circle of skins also had those traits..

I've avoided telling tales of Bay Area Anti-Racist Action (BAARA), the thuggish SF/Sacto ARA from the early 1990s, who battled some truly scary Northern California Nazis down here and up in Portland Oregon. I think most of those tales are well-known and there's been at least one death of an anti-racist in Sacto 10 years ago related to that whole situation. The stories of MRR and 924 Gilman fighting off Nazis are also well known, as is the schism between the Econochrist/ARA folks and Jake Filth/Jeff Ott about how to deal with Nazi skins (basically, "no free speech for racists" versus "violence breeds violence").

'TILL THE DAY I DIE

One last thing- at the top of this column I mentioned racist, anti-racist, and apolitical skins. Apolitical skins, who also call themselves traditional skins, generally can be seen frantically trying to avoid "taking sides" in the on-going anti-racist vs. Nazi conflict. To me, an outsider, this is ridiculous. By not taking a stand for or against racism because "you don't want to get involved in politics," you're making a political statement. You're saying, yes, I'll tolerate bald thugs who look like me beating up my Black neighbor or my Mexican co-worker. You're saying that tolerance of differences is not a trait needed by a free, democratic society. To me, this is ludicrous and clearly political. Of course, I'm a punk and not a trad skin, so what do I know?

For me, a really important point to make is that- regardless of the many macho, thuggish things done by bald people- most skinheads are not Nazis. Many of them stand against far-right-wing racist bullshit and some have actually come out as gay or (gasp!) socialist. This isn't too odd considering oi's working class origins, but the bald scene has traditionally been working-class Tory rather than working-class Labour. However, there's a consistent strain of violence and thuggery that runs throughout the subculture- understand it and deal with it if you're going to be flying its colors either by "becoming a skinhead" or listening and supporting oi bands. Sorry, "street punk" bands.

BLOOD IS THICKER THAN WATER

I'd love to go on and on about the great music in the oi genre, but I'm running out of gas and I'm already past my deadline. Briefly, you can't go wrong with the classics- but be careful of the "Metal Years"- many of these bands went truly awry post 1983. Cockney Rejects "The Power And The Glory" is a classic example of how far and how quickly a great band can fall into the gutter of musical mediocrity. Here's a short list of oi must-have full-length records:

Sham 69 "Tell Us The Truth" "That's Life"
Cock Sparrer "Shock Troops"
Cockney Rejects "Greatest Hits Volume 1" and "Volume 2"
Angelic Upstarts "Teenage Warning"
Blitz "Voice of A Generation"
The Business "Suburban Rebels"

A lot of these bands, especially the last 3, may be better appreciated through various singles compilations put out by labels like Captain Oi, Taang, Get Back, and Anagram. I figure listing full albums is an easier way to get a handle on these bands and then you can go from there. I'm not listing a ton of singles by bands who only put out one or two decent singles because of my deadline, but just be wary. There was a lot of crap released as part of the UK oi explosion of the early 1980s, and many of those bands continue milking 1 or 2 decent tunes at punk festivals like Holiday In The Sun and Fuck Reading. Bands like Combat 84 had one good single ("Orders of the Day") but everything else that I've heard has been mediocre (I don't know if they lasted as a band much longer past their famous split with The Last Resort, so maybe they've never played these dinosaur punk fests). It's the standard "first songs are the best songs" syndrome that happens in pretty much all genres. Caveat Emptor!

Oh yeah, and some of these bands- especially Sham 69 with "Hersham Boys"- put out great records later on (in their case, 1 year after "That's Life") that leaned more towards the melodic side of punk and pub rock.

PAY ATTENTION AND DON'T GET STUCK

Speaking of understanding things when one flies colors, last column I mistakenly attributed the line "From the East Coast To the West Coast" to Warzone. Obviously, that's Agnostic Front from their brilliant late 1990s record "Gotta Go." I plead confusion based on those lyrics also being in Warzone's classic tune "Don't Forget The Struggle Don't Forget The Streets." Also, the Agnostic Front tune's tag line, "True Sound of Revolution- Gotta Gotta Gotta Go," is part of the title of Warzone's 1996 record "Sound of Revolution." Thanks to the LFR correspondent who caught this- my bad!

Finally, many of the words written in this entire column are my personal opinions. You know, subjective evaluations of art. In the words of Bob and Doug MacKenzie- "Pay Attention and Don't Get Stuck." Don't bother writing me and telling me I'm wrong, or I'm obviously deaf, or that all skinheads are angels. However, if you want to have a conversation, I'm easy to find on-line.

On that note, see you in AMP Magazine every month!
- Jesse Luscious ✪

RANCID

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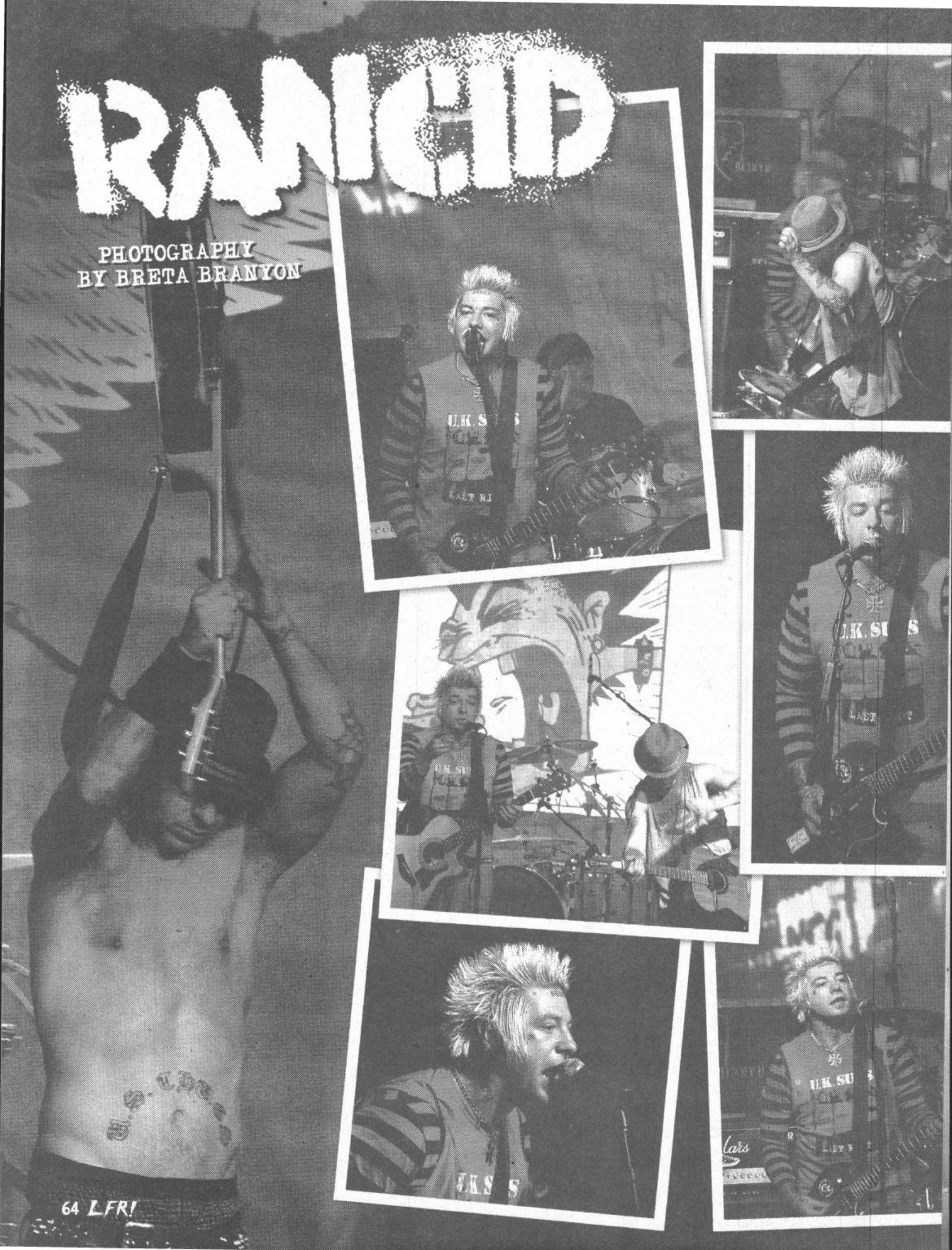
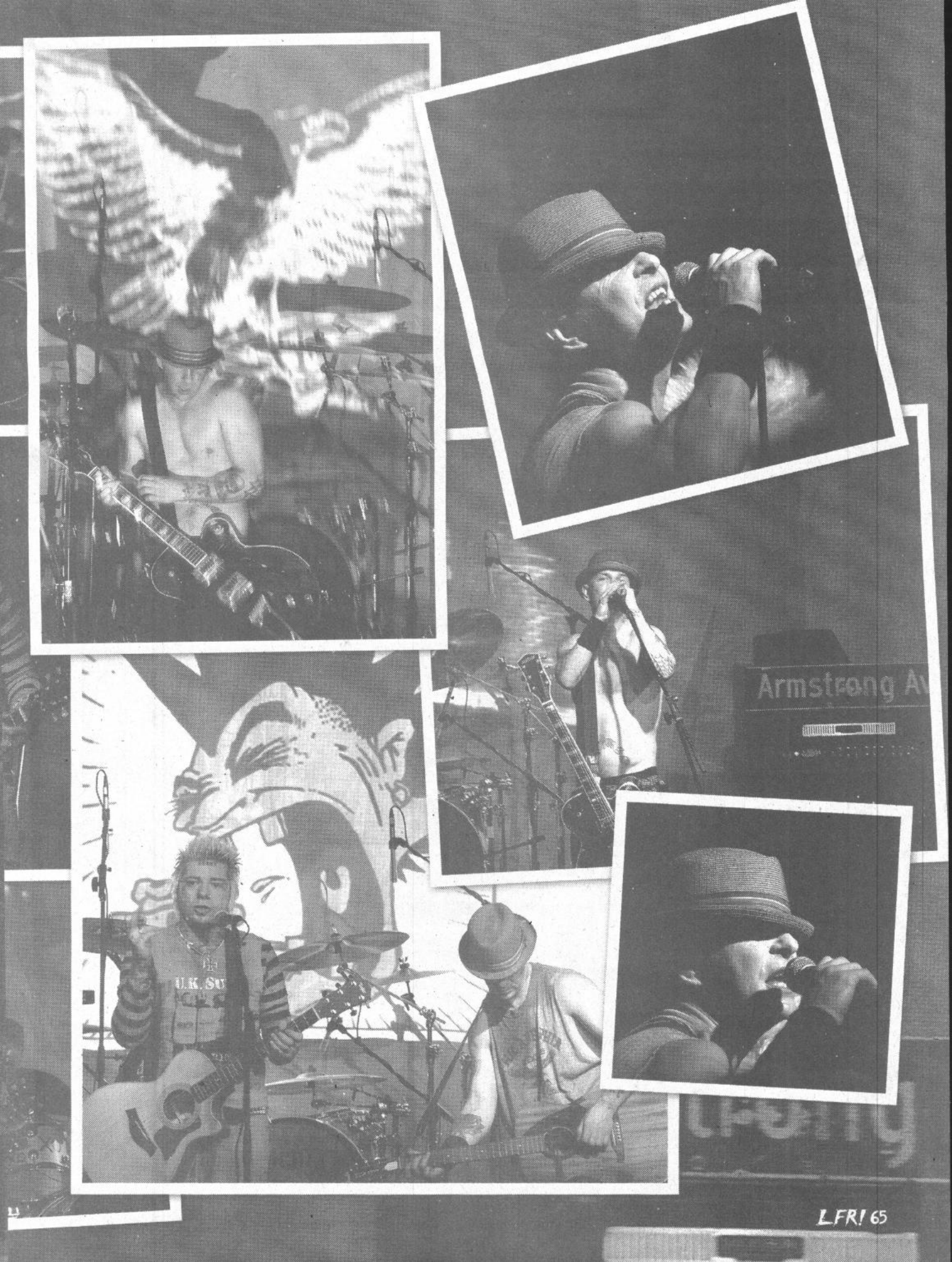
BY BRETA BRANYON

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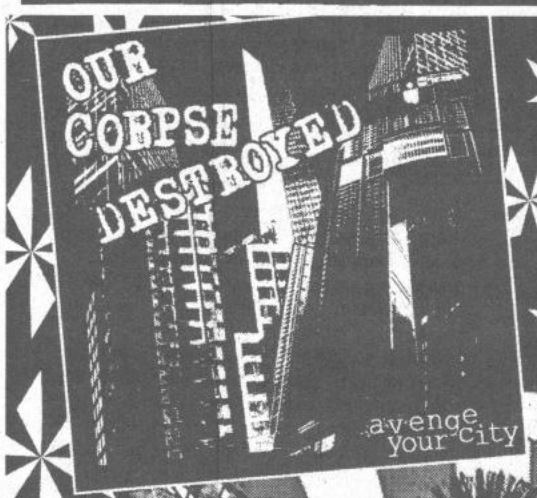

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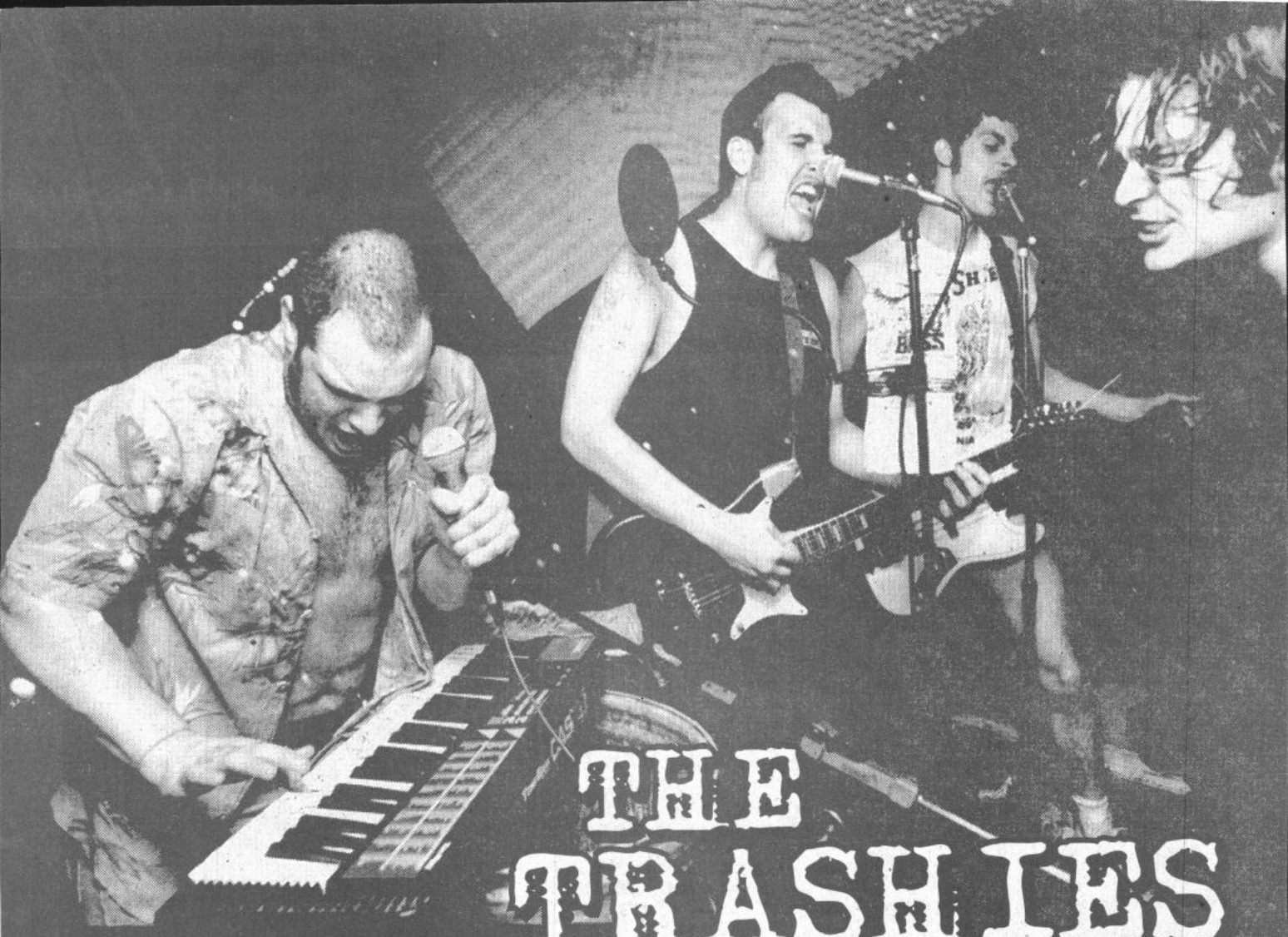


THE TRASHIES

By Stanley Bingman

I UNDERSTAND THAT YOU ALL HAD A SPECIAL INCENTIVE FOR COLLECTOR SCUM TO BUY THE LAST FEW COPIES OF YOUR TAZ TATTOO/GET DADDY A CHICKEN SANDWHICH 7" CAN YOU TELL ME ABOUT THAT?

We decided to send actual real home cooked (in our own Heaven sent George Foreman grill) chicken sandwiches with the last few copies of the 7" that people mail ordered. The sandwiches came fully equipped with mayonnaise from our infamous gallon container (those things are great, they last a whole year!) and cheddar cheese from our stolen cheese brick, truly a Northwest trashcore treat care of the Trashies.

SO WHAT IS NORTHWEST TRASHCORE?

Northwest trashcore is ranch dressing, corndogs, blue tarps, dreamcatchers, tweety tattoos, shit stained briefs, half finished burgers (are you done with that!), swampy basements, fungus solos, littering, intolerance, illiteracy, willful ignorance, pro wrestling, dust, sleeveless shirts, gun shows, donkey shows, Icehouse, bong-rips, bad checks, and in general any activity associated with battling the vast left wing conspiracy that works against our traditional American family values.

WHAT ARE YOUR EXPERIENCES WITH THE VAST LEFT WING CONSPIRACY. CAN I GET AN EXAMPLE?

Well, just today we got shut down by some pigs, who were called by some granola headed freaks who were pissed about our abrasive live show and drunken buffoonery. They tried to act like it was just a noise complaint, but that is how those fucked up pigs work, that's how it is in this fucked up city with all of these whiny fashion-hair cutted Nancy boy liberal fucks.

I SAW IN THAT LET IT BE TRASHED 7" THAT RON WOLFMAN IS RUNNING FOR PRESIDENT. IS HE PLANNING TO THWART THE VAST LEFT WING CONSPIRACY WITH BY RUNNING.

Of course he is going to end the vast left wing conspiracy you psycho-idiot. By winning this election Wolfman is going to uphold the 2nd amendment, legalize bong-riding, lower the legal age of everything, and I don't think broads should vote.

ANYTHING ELSE?

Nope, that pretty much all that we need to do to let old glory once again reign supreme over our great nation.

SB: SO I HEARD THAT YOU GUYS JUST RECORDED 27 SONGS?
Yeah, our new recordings are avant-dumb and fart-garde, you wouldn't understand.

TRY ME.
Are you done with that?

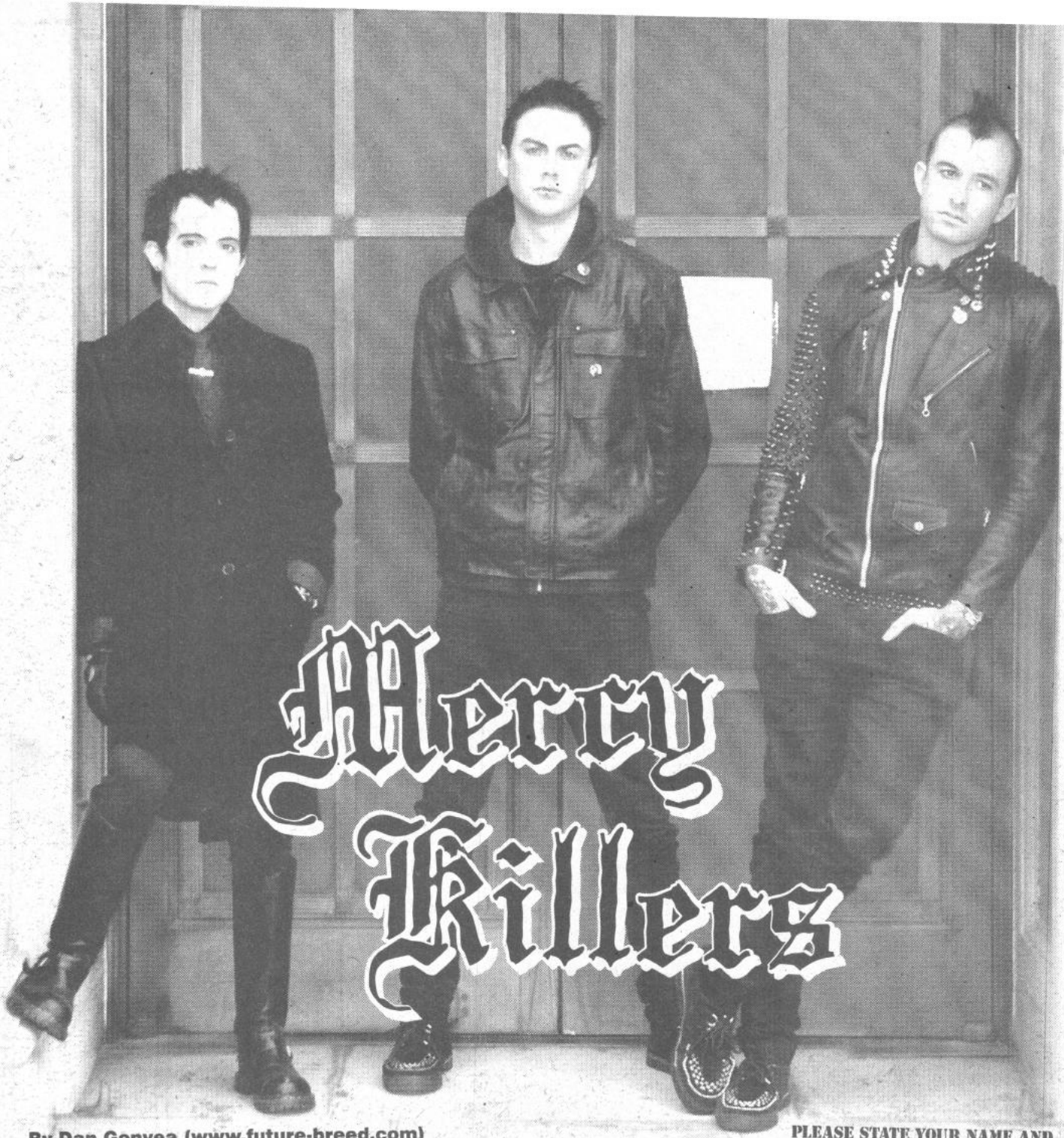
UMMM... NEXT QUESTION. WHAT DO THE TRASHIES DO WHEN THEIR NOT BANGING ON THEIR INSTRUMENTS
Well, Wolfman doesn't work, because he made through high school without learning how to read and now the government gives him $150 a week. Ricky, Billy, and Jesse-Cody sell illegal fireworks out of their swampy ass 24/7 house basement to make money, and they also have recently started breeding stupadelic fungus down there that will really give you a fucked up trip.

SO DO YOU SELL THIS STUFF ON THE ROAD?
Do you really think the vast left wing conspiracy would let us cross state lines with that shit bro? They are keeping us down, we can barely afford to go on our next tour in September, we're headed to New Mexico to score some dust, then rolling through the meth-mouth capitol of San Diego county, El Centro, and farting our way up the coast to Davis to meet up with the poor sucker who put out one of our records and play some bullshit KDVS fest. But going on tour is really an excuse to make some motherfucking money hawking copies of our album Life Sucks Trash Fuck and riding biggat bongs and hot dogs down every river we can find.

SO I IMAGINE THAT YOU GUYS DON'T DIET?
Diets are bullshit, period. The only diet that can even be recognized is the modern machines fiber challenge, which consists of a package of unshelled sunflower seeds a day, which results in shitting blood every night. Are you kidding? Jesse-Cody hasn't shit solid since the Reagan Administration, may he rest in peace.

GOOD GRIEF. ARE YOU GUYS SERIOUS?
100% serious asshole, 24 hours a day, 7 days a week, get it together you cock ass dick, the Trashies are reality. ✪

"Diets are bullshit, period."



Mercy Killers

By Dan Gonyea (www.future-breed.com)

Mercy Killers. The name references compassion and justice, love and death. Punk rock act Mercy Killers are preparing to spread their music to the masses of the underground scene. Full length debut Bloodlove is due out soon on Hellcat Records, and a re-release is due on I Scream Records with Enemy Rose (Belgium). Craig Fairbaugh, vocalist and guitarist of Mercy Killers, took some time to enlighten us on the band's origins and happenings.

PLEASE STATE YOUR NAME AND YOUR ROLE IN THE BAND MERCY KILLERS.

My name is Craig. I play guitar and sing for Mercy Killers.

WHY DID YOU CALL YOURSELVES MERCY KILLERS?

Actually, when I was starting the band with Sam, our bass player, he already had the name. I racked my brain for months trying to find another name and came to the conclusion that band names are always awkward when you start. It's what you do afterwards that the

"I tattooed my hands when I was 18 to ensure I couldn't have a white collar job."

name takes on shape and meaning. Needless to say, Mercy Killers has grown on me. I like the duality and balance. It's a name that at least makes you stop and think. While I don't kill and am not a killer, it's a thought-provoking name. I'm more on the Mercy side. Dark or light, which way will you go? I like to think of it that way.

WHAT INFLUENCED YOU TO ENTER A CAREER OF MUSIC? WHAT BANDS HAVE IMPACTED THAT EVEN MORE SINCE YOU'VE BECAME A BAND?

I've been playing in bands since I was 15; I'm 28 now. I tattooed my hands when I was 18 to ensure I couldn't have a white collar job. I despise the corporate machine that is our country and didn't want to be a part of it. I wanted to distance myself from that as much as I could. I love the ideals we're founded on, but I think it's quite obvious now that we're a disgrace and an abomination, hypocrites waving the banner of 'leaders of the free world.' I refused to be a part of the problem (in my eyes); I'd rather search for ways to be a part of a solution. Contribute to society instead of tear it down. Punk has always been about changing injustices to me. Anyways, I figured that way, by tattooing my hands; nobody would hire me in corporate America so I better make something work out! While now that I'm involved in the music industry, and don't like a lot of things about it, I wouldn't change it for anything. I love to make music and more than that, make people happy, inspire people like I was inspired when I listened to records growing up. I entered the "career" of music long before this band so the second part is hard to answer. At this point, I don't listen to other bands at all. I just like to make art and music.

HOW WAS THE EXPERIENCE RELEASING YOUR SELF-TITLED EP ON RANCID RECORDS?

Tim was cool enough to put something out for us because we had nothing out. We recorded it ourselves between our practice studio and my bedroom. We thank them for believing in us for our first release.

WHAT LED YOU TO SIGN WITH HELLCAT RECORDS? HOW HAS THE SHIFT BEEN FROM RANCID TO HELLCAT?

Tim wanted to put out this band; he believed in us, and it was a honor to put out a record on Hellcat and Epitaph. I grew up listening to records on those labels. He put out our EP on Rancid records as a way to introduce us before the Hellcat record. He is co-owner of both labels so there was no real "shift." The only difference being Hellcat is part of Epitaph, a bigger label, so they have more resources, etc. I hope I got that right! *laugh*

YOU HAVE A NEW ALBUM THAT CAME OUT AUGUST 22ND ON HELLCAT CALLED BLOODLOVE. WHY DID YOU CHOOSE THIS TITLE?

I choose this title for two reasons. It's the name of a song, which refers to a fetish for blood. It also is a deeper way of loving someone. Saying that you love someone so much you would love their very essence: their blood. Kind of like family... I'll leave the rest up for interpretation!

THE SONG PAMINT DE MORT PAINTS AN IMAGE OF LOVE AND DEATH. WHAT CAN WE EXPECT FOR THE OVERALL MOOD OF THE ALBUM? WHAT INSPIRED THIS MOOD?

I guess you can expect a lot of exactly that, a full spectrum of experiences and emotions, from love to death. There are songs about struggle, tragedy, songs about rebirth and success. I always write about personal things, real events and emotions... I guess my life inspired the mood of the record.

DO YOU HAVE ANY LARGE TOURS PLANNED TO SUPPORT YOUR NEW ALBUM BLOODLOVE?

Unfortunately no, there are no touring plans as of yet.

YOU HAVE AN UPCOMING RE-RELEASE FOR YOUR SELF-TITLED EP THAT WILL BE A SPLIT WITH ENEMY ROSE. HOW DID THIS RE-RELEASE COME ABOUT WITH I SCREAM RECORDS?

Enemy Rose features members of the Heartaches, great friends of mine from Belgium. Tommy, the singer for Enemy Rose and I were talking about our new bands we were starting, and it just seemed natural to put out a record together; it made sense. We were both trying to do something a bit different from our previous bands, and why not introduce ourselves together? They could promote us out in Europe, and we could promote them out here in the States. I love those guys so much and am so happy we got to put out a split together!

MERCY KILLERS WILL HAVE A STREET TEAM SOON. WHAT ARE YOUR PLANS FOR THE STREET TEAM, AND HOW CAN FANS GET INVOLVED?

That's still a fledgling project. Wow, someone pays attention to Myspace! I think we just mentioned that in a bulletin once. The street team is going to be a network for fans that really want to support us, get involved in promoting our music and spreading the word. We have some really loyal, dedicated fans and friends, and this will be a place where we can work together and share ideas. Most likely it will be a private profile on Myspace, and that's how we'll communicate. As far as what we'll do? Lets just say I'm a big fan of DIY promotion... spray paint... graffiti... expect something different and fun.

IF YOU COULD DO A TOUR WITH ANY BAND(S), DEAD OR ALIVE, WHO WOULD BE ON IT?

Hmmm that's a tough one; I have an eclectic taste in music. I would have to say Johnny Cash, Depeche Mode, the Beach Boys, and the Damned.

THANK YOU FOR YOUR TIME. DO YOU HAVE ANY FINAL COMMENTS TO YOUR FANS AND READERS?

Thank you for the interview, and thank everyone for their support! We hope you all enjoy the new record. ✪

VICE SQUAD

INTERVIEW WITH BEKI BONDAGE

By JR Manitoba

What is the current VICE SQUAD line up and how long have you been together?
The current line up is Paul 'Lumpy' Rooney - Lead guitar, Mike 'Mildred' Giaquinto - Bass, and Tone Piper - Drums. We've been together for nearly 7 years now.

There was quite a long lay off between the "Stand Strong" record and "Get A Life". What made you decide to reform VICE SQUAD?
People kept asking me to play the old songs and as the back catalogue was always being re-released I couldn't escape my past. I'd stayed in music since leaving the old band and had gigged and recorded constantly since "Stand Strong", so I'd come a long way as a singer and was a bit dubious about raking over the past. Some of the songs on "Get A Life" were written before I started gigging under the VS name again, so sub-consciously I must have been returning to my roots. I thought we'd just do enough shows to raise the money to fix my knackered old transit van (we used the van to get ourselves and our back line to gigs, it was always breaking down and without the gigs I didn't eat so it was vital to get it fixed!!!). After a shaky start things sort of fell into place, and when we played in Slovenia I just fell in love with it all over again, so I was back on the road to ruin!

So you were still active in the music scene during those years? I can remember hearing a bit about LIGOTAGE back in the 80's but that's about it. Were there any recordings from that band?
Oh yes, I never gave up. It was horrendously hard to keep a band together and to have to keep starting from the bottom again (like playing Monday nights in a pub for £30 to split 6 ways), but I wouldn't quit. The fact I'd been in VICE SQUAD was used as a reason NOT to give me a record deal and I was referred to as a 'screaming, pissed-up punk' and generally ignored or patronised. I must have been insane to keep going, but at least it taught me to sing and write songs and survive on a pittance. And of course it meant I stayed free.
LIGOTAGE only lasted about a year and it was a waste of time because after VS I was keen for my new band to like me and didn't dare tell them what to do. Basically I was just wasting my recording advance paying wages to people who didn't do any work. We recorded one EP, "Crime and Passion" which was pretty good (Pete 'Overend' Watts and Dale Griffin from MOTT THE HOOPLE produced it), but ended up doing a crap live album just so we could pay the VAT man and Inland Revenue. It was all an utter shambles, but again it taught me something- don't just sign cheques without asking where your money's going!!!! After LIGOTAGE I had THE BOMBSHELLS, and gigged under that name for years, right up to 1999.

There was a VICE SQUAD album called "Shot Away" back in the 80s with a different singer. Did you have any involvement with the songs on that record? How did you feel about that one?
No, I wasn't involved at all.

Has it been difficult over the years to be the front person of the band? You were probably one of the first women in the punk scene to be politically outspoken.
Front person is by far the worst job in a band. No matter how tired/ hungry you are, you have to put on a show, there is nowhere to hide

"...one guy sent a furious email accusing us of trying to sound like NO DOUBT whereas one girl sent another pointing out that we'd been going longer and that NO DOUBT were trying to sound like us!"

and you can't skulk at the back of the stage. I have made my life even harder by writing songs that require a lot of effort to sing and play. Sometimes I wish I just played guitar as it requires far less effort! The front person also gets most of the criticism, like if your rhythm section's playing the song wrong and consequently it sounds crap, people assume that you are to blame. If you are politically outspoken people will always attack you, but at least it makes them think and sometimes even learn something. Personally I don't trust people who don't have a political opinion.

It seems like almost all the old punk bands are reforming these days, but VICE SQUAD seems to be one of the few that's been reborn rather than just a nostalgia act. Were you instantly accepted by your fans or do you feel like you've had to prove yourselves all over again?
It took a few years of gigging for people to accept us, nothing is ever easy!

You've got a lot more variety to your music than ever before. How has the response been to the fact you've got elements of ska, reggae, electronic, glam, metal etc these days?
Generally the response has been good because fans realize we are trying to give them something extra. "Rich and Famous" (our last album) has 19 tracks so we felt we had to add some different textures or it would have become boring. A few individuals didn't get it at all, one guy sent a furious email accusing us of trying to sound like NO DOUBT whereas one girl sent another pointing out that we'd been going longer and that NO DOUBT were trying to sound like us! The new album (Defiant) is more 'in your face' than Rich and Famous because I've had the most control over it and I'm a noisy bastard. It's Lumpy who has the most eclectic taste. We might try a THRASH SKIFFLE song on the next album.

Do you get a lot of people coming to your gigs expecting to hear the same old songs and if so how do you deal with it?
We get a few but not many. We have a lot of younger people coming to shows and though most of them know the old stuff they're equally familiar with the new. We played a LOT of stuff from "Defiant" at Wasted this year and got a good response, though of course we also played some old favorite as well.

Was the "Resurrection" record your way of putting the old era of VICE SQUAD to rest?
Actually we were contractually obliged to do it. The company who licensed "Get A Life" from us put a clause in the contract saying we had to give them a second album of re-recorded old tracks. They later claimed that it sold less than "Get A Life" so I don't know why they insisted on us doing it.

The song 'Business As Usual' reminds me of a former boss of mine. Is it from personal experience?
It's my little dig at A & R men who are always 'in a meeting' or 'at lunch' and have hidden agendas, like they are failed musicians who like rejecting other musicians. There are some good A & R people of course, but the bad ones far out weigh the good!!!

Your last record "Rich And Famous" was on EMI. How did that come about and how was it working with them?
We'd recorded most of "Rich and Famous" and EMI were the only company prepared to release it, so naturally we went with them. The A & R guy there has always been supportive and helpful, so he's one of the few good 'uns.

You have a new release coming out soon on SOS Records. Can you give us some details on it? Will we get a tour here in the States?
The new album is called "Defiant", fourteen tracks, eleven of which are brand new, plus three re-recordings of band favorites- 'Antisocial Insecurity,' 'The Great Fire Of London,' and 'You Can't Buy Back The Dead'. I think it's easily our best album to date, and we have a short tour lined up in the USA for October, mainly on the West Coast. We hope to do a much bigger tour later on.

What would you say to convince people that you're more than just that 'Last Rockers' band?
Listen to the new album!

Anything that you'd like to add? I can't thank you enough for taking the time to do this interview.
Thank you for asking me! Best wishes to everybody at Loud Fast Rules! and to all your readers.

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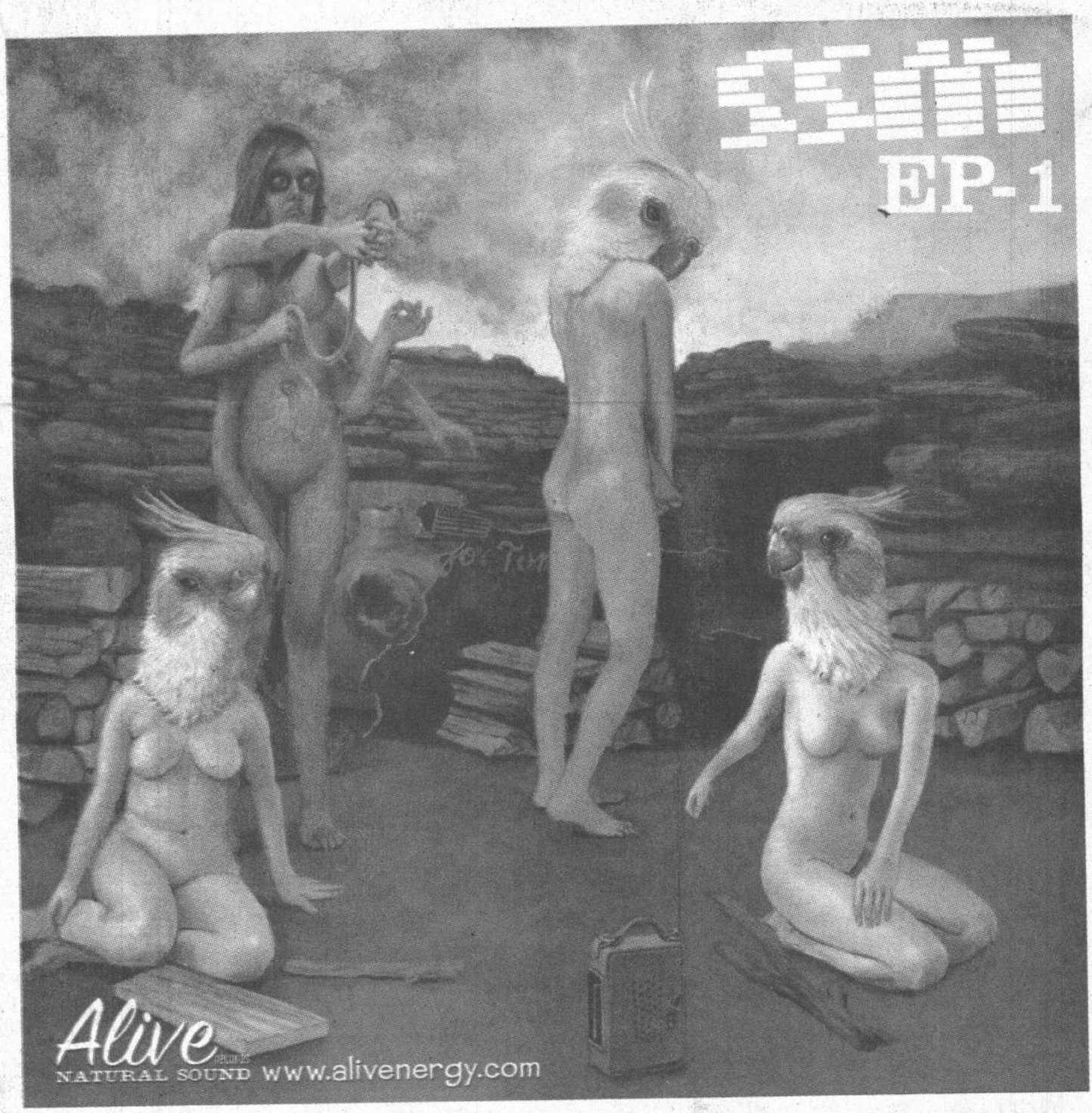

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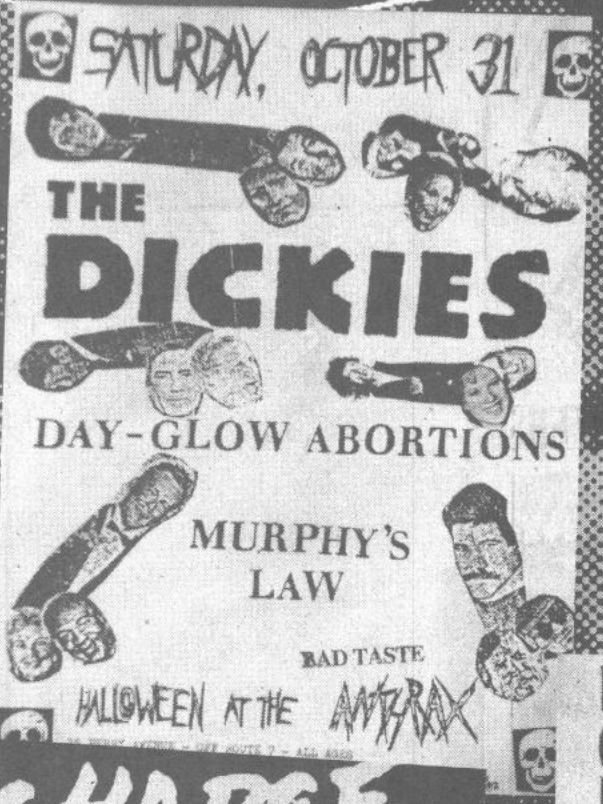

THE
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plus
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JULY 16
MABUHAY GARDENS
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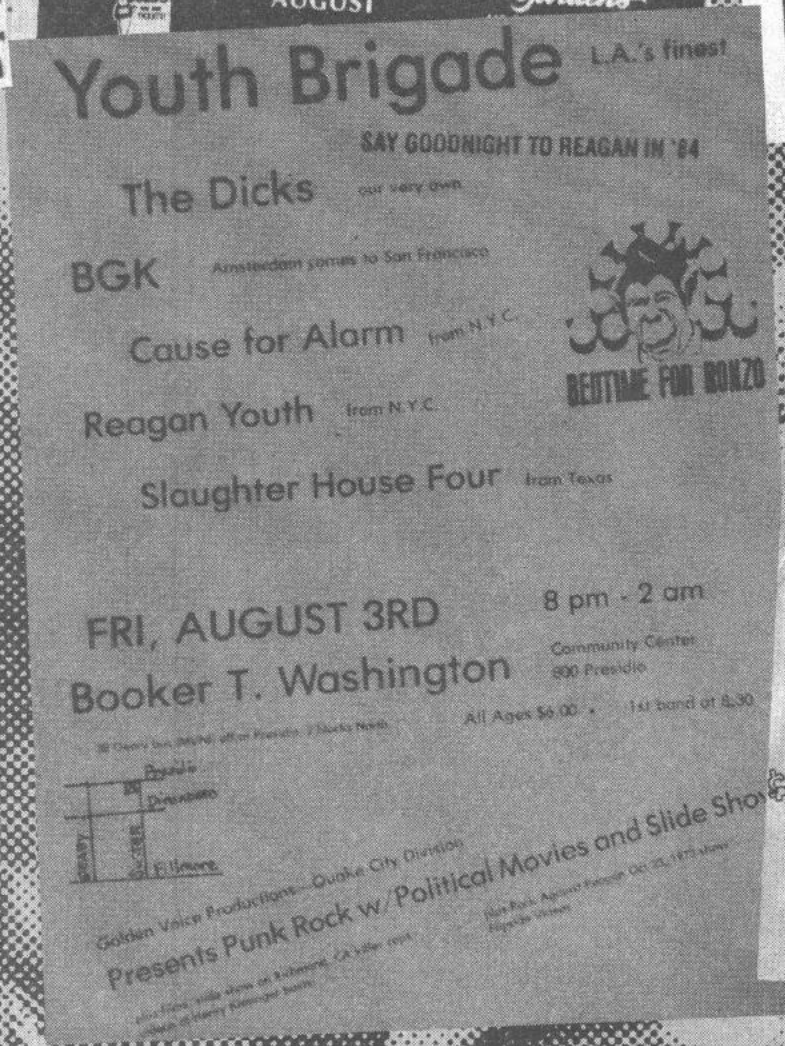
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Legends of Oi!

By Lars Frederiksen

Cock Sparrer

INTERVIEW WITH VOCALIST COLIN MCFAUL

THE FIRST QUESTION I WANT TO ASK IS THE BAND STARTED IN '75, RIGHT?
We actually started in '72.

NOW WHAT WAS HAPPENING MUSICALLY AT THE TIME? THE FIRST KIND OF THINGS I SEE FROM COCK SPARRER LIKE WAS THE "WE LOVE YOU" RECORD AND IT SAID 'PUNK ROCK.' BASICALLY, THE FIRST RECORD CAME ON DECCA. IS THAT CORRECT?
That's correct, "Running Riot" was the first one and that came out in July of '77.

SO THE BAND STARTED IN '72. WHAT WAS THE LINEUP AT THAT TIME?
It was the original COCK SPARRER lineup.. It was the two Steves (Bruce on drums and Burgess on bass), Micky (Beaufoy on guitar), me and Garrie (Lammin).

WHEN DID YOU GUYS GET YOUR FIRST RECORDING CONTRACT?
That was in... '77...

HAD YOU GUYS BEEN GIGGIN' AROUND BEFOREHAND?
Oh yeah, we formed in school. And we did the usual stuff and scrounged gigs wherever we could. There was a few gigs at local venues where we became friendly with the agents and we'd do support slots. But the first record deal was in the early part of '77.

SO HOW DID THE BAND FORM? YOU SAID YOU WERE FRIENDS AT SCHOOL. WHAT WAS HAPPENING MUSICALLY AT THE TIME IN ENGLAND?
It was all shit (laughter)... You know glam rock stuff. There was a lot of silly stuff from the States you know... shit that we weren't interested in. The thing about COCK SPARRER, what's not changed in all the years that we've been doing it is the type of band we've tried to be. The band that goes out and gives people a good night out for their money. Bands that appealed to us at that time were THE FACES, SLADE, I guess... people like that. Just loud and noisy, (and) pissed most of the time, but they looked like they was having a right laugh. So that's what we wanted to do.

YOU SUPPORTED THE SMALL FACES DIDN'T YOU?

We did, and that was in '77, the early part of '77. One of the first things that came out of the record deal. Because our management team at the time obviously wanted to get us some bigger support slots and they knew that THE SMALL FACES were one of our favorite bands. So that was a real honor.

WHAT WERE YOUR INFLUENCES AT THE TIME... DID YOU ALL HAVE THE SAME INFLUENCES OR WERE PEOPLE COMING FROM DIFFERENT AREAS?
Bit of both really...Because we met at school and all sort of hung out together we had pretty much the same influences. But we could all have personal favorites. If you speak to Burge (Steve Burgess) for example about his influences he'll tell you, because he's a songwriter, Cole Porter and George Gershwin. (Laughter) Some Rogers & Hammerstein... It's true, it's true! Steve will have favorite drummers, probably his Dad, and Micky will name guitarists that have influenced him. My favorite singers have always been Steve Marriott and Gary Holton.

WHAT WAS THE FIRST SONG YOU WROTE TOGETHER AS A BAND?
Oh shit, I ain't got a clue...something very embarrassing.

ONE OF THE REASONS I WANTED TO TALK ABOUT THE WHOLE DECCA THING WAS, NUMBER ONE, THERE'S A GUY IN YOUR BAND NOW WHO'S FATHER SIGNED YOU GUYS TO DECCA..
That's right. It took us a while to realize that the two things were connected but Daryl's (Smith) Dad signed us to Decca. He actually came to the show at CBGB's when we last went to the States. Very strange...

ISN'T THAT CRAZY? CAPTAIN OI! JUST BROUGHT OUT THIS WHOLE RETROSPECTIVE OF THE DECCA YEARS AND THERE'S A LOT OF GREAT STUFF ON THERE.
Yeah, I haven't heard it yet. I've got a few copies, just haven't had time to play it yet.

IT'S KINDA FUNNY BECAUSE WHEN THE WHOLE PUNK ROCK THING WAS HAPPENING YOU GOT LUMPED INTO THAT, AND THEN WHEN OI! HIT YOU GOT LUMPED INTO THAT AS WELL.
But we never fitted in the whole punk thing really. The Oi scene seemed more natural to us and a lot more genuine.

WELL, DID YOU EVER CONSIDER YOURSELF A PUNK BAND?
No, not really. We were on the SMALL FACES tour in April of '77 when a lot of the new stuff started to get noticed with records getting in the charts. The best thing about punk was it gave everyone a chance, whether you could play or couldn't play, you just got out there and gave it a go. And that was the beauty of it. And that was what everyone, including us, wanted to do was get out and play somewhere. If anything, I think we agreed with and believed the ethos of it, but I wouldn't describe us as that and we certainly never went out of our way to dress that way...

I THINK IT'S MORE ABOUT DOING YOUR OWN THING ON YOUR OWN TERMS. I THINK THAT THE IMPORTANT THING HERE IS THAT COCK SPARRER IS REAL STREET LEVEL MUSIC AND MAYBE THAT'S WHY IT GOT GENERALIZED AS A PUNK BAND OR AN OI BAND... IT WAS MORE LIKE A STREET LEVEL KIND OF THING.

It was the time of punk, so pretty much everything got labeled as punk. Pretty much everything got labeled the same way. There was some classic stuff that came out on the Stiff label... Elvis Costello, Ian Drury and the Blockheads and people like that. Never punk- all done by session musicians pretty much, but because they were of that time they fell into the same sort of category.

YOU GUYS HAVE ALWAYS KIND OF HAD THAT FOOTBALL THING AND THAT SEEMS TO BE PRETTY PROMINENT IN THE ENGLISH STREET ROCK AND ROLL BANDS, IF YOU WILL, SO... WHAT'S YOUR TEAM?
West Ham.

DID YOU GUYS ALL GO TO FOOTBALL GAMES AND ALL THAT?
Absolutely. Still do, just got the new season ticket through.

I WAS NOTICING IN THE ALBUM ARTWORK OF THIS DECCA YEARS RETROSPECTIVE THAT YOU GUYS KIND OF DID A PRESS RELEASE THAT BASICALLY DESCRIBES YOU AS A FOOTBALL TEAM..
Yeah... (laughter) We used to go over to West Ham. There was a crowd of us, it wasn't just the band. It was an important part of our lives at the time, like a lot of kids today still. When you're at that age, sixteen and seventeen, you're looking for things to latch on to and your local team is one of those things.

WHERE DID YOU GROW UP?
I was born in Forest Gate in East London. Lived there pretty much til I was about fifteen or so and the parents moved out but all my mates were there, so I stayed. Will, our tour manager, and pretty much sixth member of the band, known him since I was five years old. We lived in a squat in a house just off of Green Street. Over the next couple of years or so, the band started to live together. We had a number of different addresses but had to keep on moving to avoid the landlords but they were always around the East End until we got a house in Dagenham, Essex.

WHAT WAS IT LIKE FOR YOU AS A KID, WERE YOU ALWAYS PRETTY MUSICAL, OR MORE ATHLETIC?
No, not really. I sing in the band. I can't play so the others have got the talent. (Laughter) Nobody in the family was musical, there's no great history of McFaulls, ya know. I have a fifteen year old son, Tom who thinks he's a better singer than I am now. (Laughter). His aspiration is to do it better than I did, and he probably will, but there's no history, that's for sure.

WERE YOU AT THAT POINT THAT YOU WANTED TO DO SOMETHING OTHER THAN QUOTE UNQUOTE SOCIETY WOULD HAVE YOU DO?
Very much so. That was always the plan. The reason COCK SPARRER came together is that we were the same mind and we didn't want to do a 9 to 5. That didn't appeal at all. I could play football, but none of the others could and therefore we were never gonna make any money that way. So we decided to make music and not make any money that way instead. (Laughter)

YOU GUYS GOT SIGNED TO DECCA IN '77. HOW WAS THAT WHOLE EXPERIENCE BECAUSE ON SHOCK TROOPS THERE'S "TAKE 'EM ALL" ABOUT THAT EXPERIENCE. WHAT LEAD TO THE DEPARTURE WITH YOU GUYS FROM DECCA?
Several things really. Decca signed us for one reason I think, and that was that they needed punk bands. Because every label needed their quota of punk bands and they didn't want to be left out. You could see when you walked around the office that we were shit on their shoes. Us and SLAUGHTER AND THE DOGS were the two bands they signed. They didn't want us. They didn't see us making any money for 'em and they didn't want to spend their money on us. We'd just go into the record company offices and steal as many albums as we could to sell them later on. We'd come out of there with

armfuls of stuff.

IF IT'S NOT TOO PERSONAL, HOW MUCH MONEY DID YOU GET FOR THAT ORIGINAL DEAL AND WAS IT WAS A MULTI RECORD KINDA DEAL OR WAS IT JUST FOR SOME SINGLES?
I have no idea how much we got for it. We had a guy that was managing us at the time and he was quite well known at the time over here. He had a couple of successful artists signed to him. I think the deal was for a couple of singles first of all, with talk of an album.

DO THINK THAT THE WHOLE DECCA EXPERIENCE HELPED YOU ON THE WHOLE OR BOOSTED YOU IN ANY DIRECTION?
It definitely helped us in that it got us in a studio. There was a guy called Nick Tauber who was one of their house producers who produced 'Running Riot'. One of our songs had been recorded and was well produced so that could be considered a benefit, so I can't say it didn't do anything for us.

YOU HAD BANDS LIKE THE RAMONES AND THE PISTOLS AT THE TIME... WHAT DID YOU THINK OF THOSE BANDS?
These were really exciting times. THE RAMONES you couldn't help but admire, they did their own thing. Nothing like them then or since. There was no one could touch 'em. We knew THE PISTOLS, were man made and put together specifically to do a job but they made a couple of great singles. But then my favorite band, THE CLASH, were formed by Bernie Rhodes...hand picked individuals... so I guess it's not such a bad thing.

NOT LONG IN BETWEEN THE DECCA RELEASES - 'RUNNIN RIOT' AND 'WE LOVE YOU'- CAME OUT. WHAT CAME AFTER?
'England' (Belongs To Me)... We'd upped and departed (Decca) in '78 I think.. We had no money and we were all living together in a house in Essex and we decided we'd go to the States, so we put together the little money we had.. We sold a PA that wasn't ours to sell. (laughter) and we went off to States for a few months.

NOW DID YOU RECORD OUT HERE OR TOUR?
Nah, we took some copies of recordings that we had made. There was a guy that I think was in A & R at Decca that had moved out to Los Angeles and we tried to hook up with him, which we did. There was nothing happening, as you know. I mean how long did it take punk to take off in the States after it did here, ya know?

SO WHAT YEAR IS THIS?
'78... we actually flew into New York and we drove across to L.A. We got a car...

WHAT KIND OF CAR DID YOU GET?
It was an Oldsmobile. (Laughter) got about three gallons to the mile, air conditioning was fucked in it.

YOU ARRIVE IN NEW YORK. WHAT WAS YOUR FIRST IMPRESSION OF THE UNITED STATES? AND IF YOU DROVE ALL THE WAY ACROSS THE COUNTRY IT'S OBVIOUSLY A LOT BIGGER THAN ENGLAND.

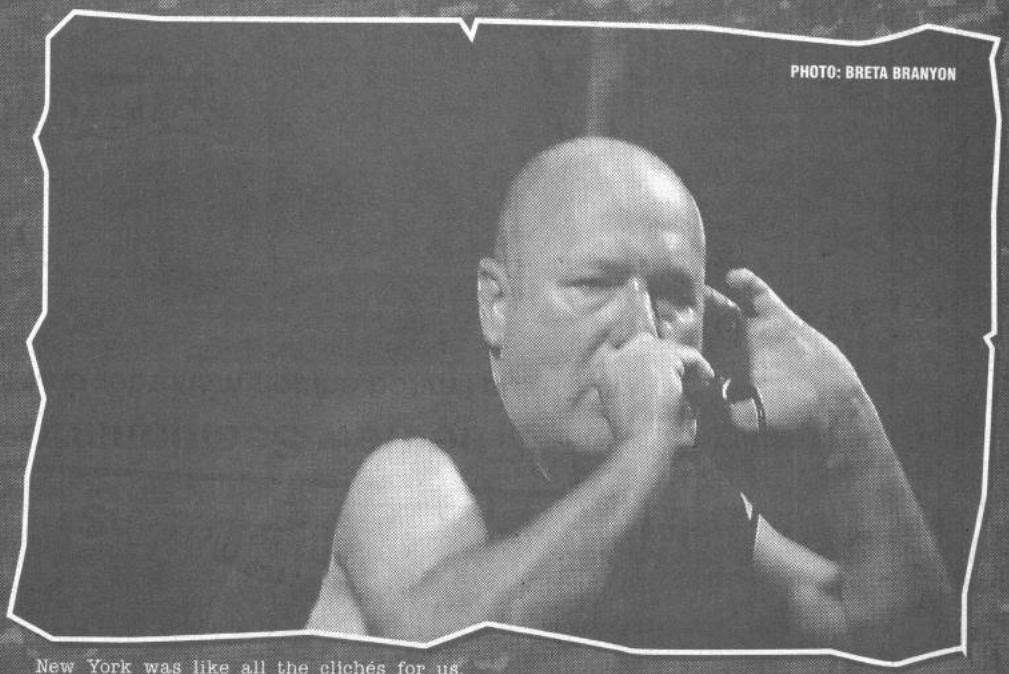


PHOTO: BRETA BRANYON

New York was like all the clichés for us. We'd flown out on a cheap airline, got incredibly drunk on the flight out. We stayed at this hotel, and this is no lie, there were cockroaches as big as your thumb crawling out the wall. We stayed in New York a couple of days, visited some of the sights, as you'd expect. And then thought 'fuck this' so we went and got a car and drove it in to Tucson.

WHAT DID YOU THINK? THERE'S SO MUCH WIDE-OPEN SPACE. DID YOU HAVE ANY FUN EXPERIENCE BEING ENGLISH GUYS DRIVING THROUGH MIDDLE AMERICA IN THE '70S? ANY CRAZY THINGS HAPPEN?
Yeah, it was fantastic. We had some great laughs, some of the stories could never be repeated, we'd never be allowed back in again. We had some real fun. One of the guys we were with had some relatives in St. Louis so we decided to head for their place. But first we had to have a beer. So we were having a beer in this bar in one part of town we shouldn't have been in...

(LAUGHS)
...and we call them and say we're lost and having a beer and he says, 'What bar are you at?' And we told him where we were and he said 'don't move, don't talk to anyone. We'll be there in twenty minutes.' (Laughter) We had a laugh and drank our beers, we didn't give a shit...we were playing pool with the locals.

SO HOW DID YOU GET FROM TUCSON TO LOS ANGELES?
Greyhound bus...

AMERICA'S WAY TO TRAVEL!
Absolutely! (Laughter) Took us into L.A. and we was there a while. We'd go to the Whiskey and all those places and just hang out and try and get rooms for the night, somewhere to stay ... and then after that, two or three weeks or so, I came home and left the guys out there.

YOU LEFT THE GUYS OUT THERE. SO YOU'RE OUT IN L.A.. YOU DIDN'T RECORD OR PLAY ANY SHOWS. SO YOU ALL CAME HOME AND "ENGLAND BELONGS TO ME" COMES OUT.
A little later. It came out in about '82? I don't remember.

SO THERE WAS A THREE YEAR SPAN WHERE NO RECORDS CAME OUT.
Sure.

BUT YOU GUYS WERE STILL AN ACTIVE BAND?
Not really. The thing about SPARRER is, first and foremost, we're a bunch of mates.

THAT I TOTALLY GET. SAME THING WITH RANCID.
We were still going out and having beers, having a laugh, going out on weekends, all that sort of stuff.

YOU HAD SOME MEMBERS DEPART. WAS THE FIRST FULL LENGTH "SHOCK TROOPS"?
Garrie Lammin left when we went to the States. Garrie didn't want to go, so we said 'we're gonna go to the States and make our money, make our millions out there.' (Laughter) He said 'yeah bollocks' and he was right. We decided to still go, so at that stage we were down to a four piece.

AT THIS TIME THE WHOLE OI! THING IS HAPPENING IN ENGLAND.
Yeah, pretty much, yeah it was.

THE (COCKNEY) REJECTS ARE COMING OUT. THE (ANGELIC) UPSTARTS AND THE FIRST TIME I EVER HEARD COCK SPARRER WAS ON THE VERY FIRST "OI!" RECORD, WHICH CAME OUT ON EMI. HAD "SHOCK TROOPS" COME OUT BEFORE OR AFTER THAT?
Uhhh, I can't remember. I think it might be after. I'll have to check up on that. That came about through Garry Bushell's involvement really pretty much.

YOU GUYS HAD A GREAT DEAL OF TIME BETWEEN THOSE RECORDS. WAS "SHOCK TROOPS" CONSIDERED YOUR FIRST FULL LENGTH?
It was.

YOU HAD ALL THOSE SONGS, OBVIOUSLY 'ENGLAND BELONGS TO ME' IS ON THERE. BUT IT DOESN'T SEEM LIKE ANY OF THE DECCA STUFF IS ON THERE.
No, 'England' isn't on there, it wasn't on there originally..

OH REALLY? SO 'ENGLAND' IS ON THE RELEASE

NOW?
Yes, it's on the re-release.

HOW DID THE DECISION COME TO PUT 'ENGLAND BELONGS TO ME' ON THE RE-RELEASE THEN?
We don't have a lot of say on a lot of the stuff that comes out now. So people will lump stuff together to give it a different edge, just to make it different from the original.. I don't know, I don't get involved in that.

SO WHAT LABEL DID THAT COME OUT ON ORIGINALLY?
Carrere.

NOW WERE YOU GUYS GIGGIN' A LOT AT THIS TIME?
No, not really, we did a few. We had a mixed bunch coming to some of those gigs and at quite a few of them it would go off. We had some situations that were a bit unpleasant and this happens, there's nothing you can do about that. So yes we gigged around a bit and then not play for a couple of months, then go back out again and do a couple. In the meantime "Shock Troops" was out and everyone said it was great, but we never really got to go out and promote it properly.

THE NEXT RELEASE THAT CAME OUT WAS "RUNNIN RIOT IN 84". ONE THING I NOTICED WAS THERE WAS A LOT OF KEYBOARD STUFF. WHO'S IDEA WAS THAT TO INCORPORATE THAT SORT OF SOUND TO IT.
It was totally different from "Shock Troops" in a way. We had a different guitarist then. Micky decided to take a breather, which was fine. We had another guy playing guitar who was responsible for quite a large number of those songs. Different influence, different sound and especially a different direction.

WERE YOU HAPPY WITH THAT AT THE TIME?
Yeah, again it was different and it was a chance to get back in the studio. I don't think at that stage we particularly had a game plan. People were saying to us at the time 'here's a lump of money, go and record us an album.' We would find somewhere where we could do it as cheap as possible... And then have some more money to go out to the pub with. That's the way it was, there was no long term strategy as far as we were concerned... and there still isn't! At the time we were doing it for fun... and for the beer tokens!

IT SEEMS LIKE AFTER THAT RECORD YOU GUYS SORT OF DISAPPEARED FOR A WHILE. WHAT WAS GOING ON AT THAT TIME?
Nothing really. We all kind of got in relationships and such and that just changed our inner circle... with the wives and girlfriends and kids. What's great is that all the kids have grown up as mates as well and we have a couple of budding guitarists, a singer amongst them, so who knows we could have a Sparrer mark 2 in a few years.

THE NEXT FULL LENGTH TO COME OUT AFTER THAT WAS "GUILTY AS CHARGED" SO THERE WAS A BIG GAP IN THIS- TEN YEARS.
In that time people picked up on "Shock Troops", "Running Riot" and the other stuff... The reason "Guilty As Charged" came about because we got to play the Astoria in London. (The 1992 Reunion drew a surprising 2,000 fans -ed) and from that people approached us to do all kinds of different things.

DID YOU HAVE ANY CLUE WHAT KIND OF IMPACT YOU WERE HAVING ON AMERICAN PUNK AT THAT TIME?
No, not at all.

IN ENGLAND WERE YOU GETTING ANY CLUE AT ALL?
No, none whatsoever. Steve was running a pub in Bethnal Green, putting on bands and on more than one occasion people would come into the pub and be amazed that he was the drummer of COCK SPARRER. How would anybody know who he was? Six copies of "Shock Troops" were sold and we bought five of them. (laughter)

WAS ANYBODY TELLING YOU GUYS WHAT YOU WERE DOING? WERE YOU BEING MISLEAD AT ALL IS WHAT I'M ASKING... CUZ IT SEEMS LIKE A LOT OF THESE ENGLISH SECOND GENERATION PUNK BANDS. AND SOME OF THE FIRST GENERATION PUNK BANDS, FOR LACK OF A BETTER TERM, WERE KIND OF MISLEAD INTO WHAT THEY WERE ACTUALLY DOING. "SHOCK TROOPS" IS ONE OF THOSE RECORDS THAT IS A STAPLE IN A RECORD COLLECTION NOW IF YOU'RE A PUNK ROCKER, SKINHEAD OR WHATEVER. SO NO ONE WAS TELLING YOU TO GO TO THE STATES OR TOUR ENGLAND AT THAT TIME AT ALL?
No-one was misleading us at this stage because had taken the decision to do everything ourselves. We had built up our distrust of the industry by this time. What happened was, the opportunity came up to play the Astoria and someone said we'll give you five hundred quid for playing it. You know, between us that's a lot of money. We said sure. We showed up and people said 'I've come from Italy, from Norway, from the States, whatever.' We were absolutely gobsmacked. We really had no idea that this was gonna happen. It was the first time ever that we had gotten up on the stage and started a song and people were singing it back at us. And on the back of that came the opportunity to record.

SO HOW LONG DID IT TAKE YOU TO RECORD THAT RECORD? ACTUALLY BEFORE YOU ANSWER THAT, HOW LONG DID IT TAKE TO RECORD "SHOCK TROOPS"?
I think "Shock Troops" was done in... it wasn't long... a week or ten days maybe. It was pretty much done in one or two takes.

NOW DID YOU RECORD THAT LIVE AS A BAND OR WITH SEPARATE TRACKING?
A bit of both really. Some was done live, to save time, save money and give it that live feel but there were overdubs as well.

WERE YOU SINGING WITH THE BAND?
No, that was done separately. The backing tracks were done first. It depended on what state we were in when we came out of the pub. (laughter)

SO "GUILTY AS CHARGED", HOW LONG DID THAT TAKE TO RECORD?
Again, not a lot of time. It was a similar situation, here's some money, go record another "Shock Troops". So ok, let's find a cheap studio and a cheap engineer. Let's do it from two to seven in the morning when no one else is around and make as much out of this as we possibly can.

SO WHAT'S THE LINEUP AT THIS TIME? IT'S YOU ON VOCALS, BURGE ON BASS, STEVE BRUCE ON DRUMS, MICKY...
Beaufoy on guitar, yes... and that's it.

WAS DARYL (SMITH) IN THE BAND AT THIS TIME?
Yes and no really because Daryl was brought in to do the Astoria gig. We needed another guitarist, and he knew the songs better than we did. (Laughter). We didn't have a plan for the next year, so it was never a case of officially making Daryl a "member of the band". There was never the need to do that, it has really just evolved but so much of what we have done over the last ten years or so, he has to take a lot of credit for. Really nice fella Daryl.

WHEN DID YOU GUYS FIND OUT THAT HIS DAD SIGNED YOU GUYS TO DECCA? I MEAN THE IRONY OF THAT SITUATION!
Yeah, I know it's incredible.. it wasn't long after. Daryl's step mom used to present a t.v show which was shown in England and was the only show that played the 'We Love You' video.

REALLY? SO HE'S KIND OF BEEN THERE FROM THE BEGINNING IN A SENSE... YOU DO THE ASTORIA GIG AND YOU'VE SEEN WHAT YOU'VE ACTUALLY DONE. DOES THIS FIRE YOU UP A LITTLE BIT AND MAKE YOU WANT TO GO OUT AND DO SOME TOURING?
Backstage after the Astoria gig Arthur from THE LURKERS said we should go out and do some stuff in Europe but again we weren't sure that anybody would have heard of us beyond England. We've been pretty lucky, but this was London, this is our home turf. Who knows what would happen in far flung places like Paris and that. So we got the offer to go and do these dates and we played 16 dates on the spin. Like half a dozen dates in Germany, Italy, Austria, France, Belgium and it was unbelievable. People were traveling two or three days just to get there. What was great about these gigs is they weren't the Astoria. A lot of these were in squats and small places in the back, where these was no liquor license, and extension cables running down the road to someone's house. It was probably what we should have done back in '77. It was real good fun, yeah, real disorganized. (laughter)

HOW LONG IN BETWEEN- IT SEEMED PRETTY QUICK- BETWEEN "GUILTY AS CHARGED" AND "TWO MONKEYS"?
Yeah, how long was it...

I WANNA SAY A YEAR OR TWO MAYBE?
More than that...

IT WAS MORE LIKE THREE YEARS, '97/'98?
The same guy that put out the last album...

BITZCORE..
Yeah, and again the same rules applied. He gave us the money, we found the studio and went and recorded.

WHERE DID YOU GET THE NAME "TWO MONKEYS" FOR THE RECORD?

"Two Monkeys" relates to the money we were going to take out of the album. Two monkeys is a thousand pounds. Someone asked what did we want to get out of the album?', thinking that we were gonna go with some conceptual answer and Burge said, "Well, I'd like two monkeys out of it if that's possible." (Laughter)

A LOT OF YOUR LYRICS FOR THE BAND SEEM TO BE POLITICAL AT TIMES. ARE LYRICS SOMETHING FOR YOU AS A VOCALIST MORE ABOUT WHERE YOU'RE FROM... FOR INSTANCE MARBELLA. MOST PEOPLE DON'T KNOW THAT A LOT OF ENGLISH GANGSTERS LEAVE ENGLAND AND GO THERE. HAS IT ALWAYS BEEN A CONSCIOUS THING TO KEEP THE MUSIC 'STREET LEVEL' FOR PEOPLE IN ENGLAND? IT SEEMS A LOT OF BANDS USE THE ENGLISH SLANG AND ALL THAT. IS IT SOMETHING THAT YOU DO OR SOMETHING THAT YOU CONSCIOUSLY DO?
It's never been something that we've consciously worked at. Lyrics though are very important to us. Lyrics are the one thing we've spent the most time worrying over and changin' and arranging. It was after, I think "England" was released we decided to put the lyrics on the albums because we didn't want to be misconstrued. I remember (Joe) Strummer saying he wanted people to read as many things into his lyrics as they possibly can. It was different for us; we didn't want to be misunderstood.

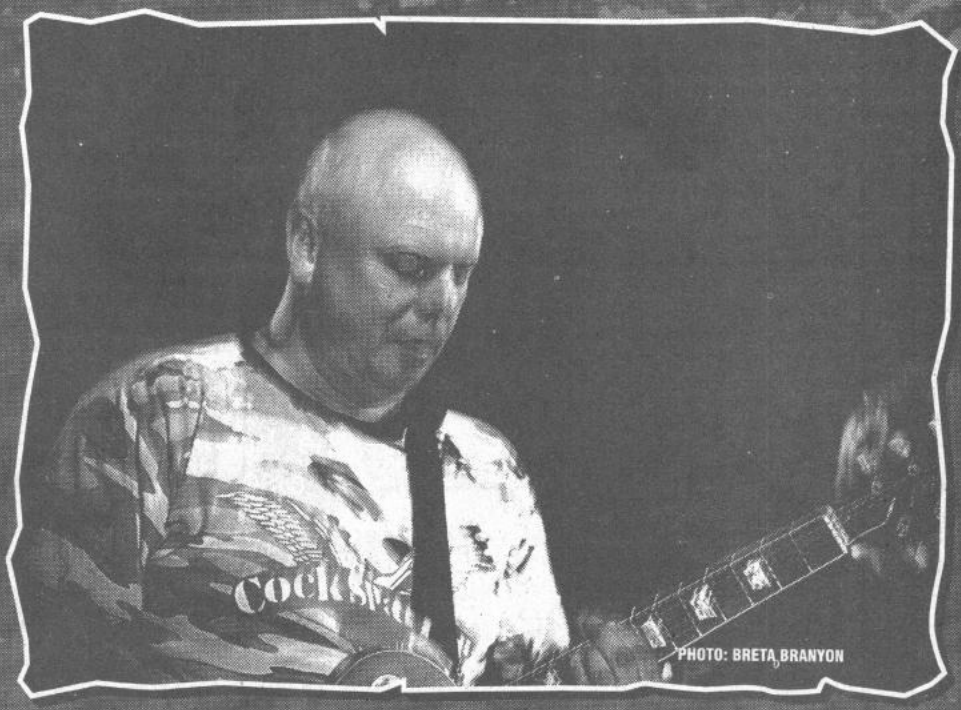
IN THE CLASSIC SONGS THERE IS A CONTINUING WORKING MAN STANCE. DO YOU FEEL LIKE A POLITICAL PERSON?
We've got our views the same as the next man and we know amongst us what those views are. Political yeah in so much as taking a stand wherever possible when other people's decisions affect us, cuz that's important to us.

AND THAT'S THE POINT I'M TRYING TO MAKE. IT SEEMS YOU'RE ALWAYS ROOTING FOR THE UNDERDOG.
It's the way we've always been. It's a reflection of what we're about and where we started off in this business all them years ago. With nothing and still with nothing.

HOW DO FEEL NOW BEING CLASSIFIED AS LEGENDARY STATUS IN PUNK ROCK AND OI! MUSIC?
It still surprises us.

DO YOUR KIDS NOW WHO YOU ARE. TO A GUY LIKE ME?
Nah no, the kids know who Lars is... (laughter) The kids are buying your records. I'm gonna be shelling out for my own T-shirts. (laughter).

DO YOU FEEL A SENSE OF ACCOMPLISHMENT. LIKE FINALLY THEY GET IT TYPE THING?
We're finally doing what we wanted to do, which is go out and be a band, like the FACES, SLADE and all that.. Just fun. Not rip em off, not play for twenty minutes, or charge thirty quid a ticket for a half hour show or thirty quid for a T-shirt. That's not what we're about. If that's street cred or social conscience I don't know, but that's what we set out to do all those years ago and now we're getting the opportunity to do it, which is great.



THE ONE THING THAT I DEFINITELY NOTICED CUZ WE GOT AN OPPORTUNITY TO WORK TOGETHER WHEN WE DID THE MASONS RECORD TOGETHER AND WE SANG ON A TRACK... YOU'VE STILL GOT THE PIPES. THE ONE THING I ALWAYS NOTICED ON A LOT OF THE RECORDS IS THAT YOU DOUBLE TRACKED YOUR VOCALS. ANY PARTICULAR REASON? WAS THAT A PRODUCER CALL OR MORE OF YOUR CALL? BECAUSE IT GAVE IT A VERY UNIQUE SOUND AS WELL.
It was accidental in as much as that we continued to do it. It was done originally for 'Running Riot'. The producer said the vocals needed beefing up a bit, I was skinny at the time. From there on out with very little knowledge of what to do and how to behave in a studio we thought that's the way you had to do it! (laughter)

THE ONE THING I WANTED TO COMMENT ON IS THAT IF ANYONE GETS THE OPPORTUNITY TO SEE YOU GUYS TO GO AND DO IT. YOU GUYS PUT OUT 120% AND IT'S THE GREATEST LIVE SHOW THAT I'VE SEEN IN A LONG TIME. YOU'RE DOING WHAT YOU OBVIOUSLY SET OUT TO DO. YOU GUYS PRETTY MUCH DO AN ANNUAL SHOW. AND THAT'S KIND OF THE WAY IT'S BEEN THE LAST COUPLE OF YEARS.
We haven't done a show in three years.

REALLY?
Yeah it was 2003.

I THINK I THOUGHT THAT BECAUSE YOU WERE SUPPOSED TO PLAY AT THE WASTED FESTIVAL HERE.
We were disappointed about that being cancelled. We've only played in the States once and we were looking forward to that.

AND YOU PLAYED MY TOWN - SAN FRANCISCO.
That's right.

UNBELIEVABLE SHOW FROM WHAT I HEAR.
What you couldn't get a ticket? (laughter)

I WAS ON TOUR.
Oh yeah? So were we. (Laughter)

IS TOURING SOMETHING YOU GUYS WANNA DO STILL?
Nah.

WELL WE'RE DEFINITELY GONNA SQUEEZE ONE MORE RECORD OUT OF YOU AT LEAST.
That'll be great. There's several reasons why that would be good. We've got some great songs that have been rolling around for a while now. We also want to record an album with Daryl which we've not done yet.

I HOPE THAT ON MY LAST DYING BREATH I CAN SAY ANOTHER COCK SPARRER RECORD CAME OUT.
It was good working with you on THE MASONS project, that was a good night and it was nice that we could work it out.

I WAS TOTALLY HONORED AND IT'S ONE OF THE BEST SONGS ON THE RECORD.
Who's doing it?

IT'S GONNA COME OUT ON RANCID RECORDS. I HAVE A FEW THINGS THAT I'VE GOTTA REMIX ON MY TABLE RIGHT NOW. IN WHICH I TOTALLY HAVE TO DO IN THE NEXT COUPLE OF DAYS. THANKS FOR REMINDING ME! WHAT'S FOR THE FUTURE? HOPEFULLY ANOTHER NEW RECORD? SOME GIGS ON AND OFF HERE AND THERE?
Well we're doing the Wasted Blackpool thing in August which will be good fun and we're doing a secret gig at a birthday party for Mark from THE CRACK and that'll be fun as well. Hopefully that will be to about 100 people, like the old days. Other than that we have no plans. We don't plan anything or say we want to be here or there by next year. We're just lucky we've got this far. ✪

Roger Miret & The Disasters

By Chad Bowar / Photos Courtesy Of Sailor's Grave

ROGER MIRET & THE DISASTERS recently released their third album, My Riot. Miret is also the frontman for the legendary AGNOSTIC FRONT, who are also working on material. The hardcore pioneer fills us in on things both serious and lighthearted, from the latest album to his worst job.

It seems with every album the band's sound grows and expands. How has the sound evolved for your latest album My Riot?
I think with this CD we really concentrated on writing a new sounding record. We really wanted to try out some new ideas. We haven't played a lot of these styles or sounds of the new songs and I love it when bands try new stuff out and it takes a while for it to sink in. It just makes the band seem more exciting. I love all types of music and I've always wanted to have a band where I could do different stuff and it not seem to be out of place. That's one of the best things about THE DISASTERS. We've covered THE CLASH and David Bowie in the same set, and people love it as much as we do. My Riot does have some of the same elements of the other 2 CDs but I think this CD really brings everything together.

How did you decide on the album title?
We picked this song title because we felt it best represented the feeling of the record. I think a lot of the subjects I tend to write about are really personal. This record is a great reflection of my life in New York City and growing up in the hardcore scene. This band has always been a little more intimate than AGNOSTIC FRONT and I really enjoy that. It gives me a totally different way to express what I'm trying to say.

What inspired your lyrics for this album?
The lyrics are very much a documentary of my life. The lyrics are real. I've actually lived a lot of these stories, which I think is really important. When I was growing up in the hardcore scene, honesty and integrity were two of the most important things we lived by and I really wanted to bring that back to the music scene. I really feel like a lot of bands these days just wanna be so hard or what ever and they're just imitating a style of music. I've never done that. I don't want to portray a false image

of myself. I want people to know the real me and I think you can get that through my lyrics.

What is your recording process like?
With this record I feel like we have been the most prepared we've ever been. Rhys (Kill, the band's guitarist) and I spent the best part of 6 months writing and really just getting a good idea of what we wanted to do. Also, I wanted to focus on stuff we hadn't really done before as well, so that was really exciting. I never want to just record the same record over and over so I really wanted to come out with something new and fresh this time. I think with the last record we weren't anywhere near as ready to hit the studio as with this one. I just felt like these songs had something a little different. I think it's always exciting rehearsing the songs too, before you hit the studio. It really gives a chance for the songs to develop and grow. Songs that we started with sound totally different once they've been finished in the studio.

What are THE DISASTERS' upcoming tour plans?
We're going to start touring in October-November. We really want to let people have a chance to check out the new record before we hit the road again. We've always been a band that has been constantly on tour. The first record we toured for around a year solid. I think with this one I want to let the songs sit a little and then go out. I really can't wait to play these songs and let people hear what we can do. It's not a radically different record but it does show that I can do more than what people expect from me.

Is there any country that you haven't played live where you'd like to go?
I think one place would be Japan. We also really want to get down to Australia and New Zealand as well. It's just difficult because a lot of those places have to be booked so far in advance and we tend to operate on a slightly more erratic schedule due to AGNOSTIC FRONT, etc. We're often on tour and another tour will come up and we'll jump on it so it just takes a little more planning. I'd also love to get to South America. We actually just played Russia with AGNOSTIC FRONT too and that was amazing so I'd love to go back with THE DISASTERS.

You're touring with AGNOSTIC FRONT in Europe right now. What is the difference between European and North American fans?
Both are great, they're just different. The European fans are more into just going crazy and enjoying the music. I think the American fans are a little more scene conscience. They love the music but they wanna look cool too. But in saying that I think America has one the greatest music scenes in the world. You can travel anywhere in America and see just about any type of music, which I love. Diversity is the key to music as far as I'm concerned. That's what makes America so cool. You have so many bands doing such a huge range of music and because there are so many people there's gonna be someone who's into it.

What's the strangest item in your tour rider?
We don't really get anything too crazy. I guess it would have to be O'Douls, which is a fake beer. Some of the guys in the band don't drink so that's the substitute. I'm not into brown M&M's or anything weird. I'm a very simple person really. Water and towels and I'm happy.

What are the largest and smallest crowds you've played in front of?
I've played to 1 person before. Many times actually. When you play the type of music we do I think you have to expect that. That, for us, is called a reality show. Then we've played stadiums of 20,000 or more. I think it really doesn't matter too much. Obviously it's great if it's a big show but sometimes the energy of 50 kids in a small town on a Monday night can be just as good, seriously. I really just love to play. I could play 7 days a week for 6 months and enjoy every show. There's always a way to have fun. There's always at least 1 interesting person at each show and they usually find me.

What was the first concert you attended as a fan?
The first band I saw that I was a huge fan of would be THE CLASH and THE WHO at Shea Stadium. Unfortunately I

was too cool and punk rock back then. I didn't like THE WHO so I didn't see them. I've regretted that for years.

What are the biggest changes you've seen in the music industry over your career?
I think just that there's less and less creativity in bands over the years. There's one good band and 100 that sound the same. When AGNOSTIC FRONT started, the music was so honest. We couldn't play anything else. That's what came out of us. We didn't really have any bands to copy. Bands today are a little too influenced rather than just getting together and playing and seeing what happens.

What sort of an impact have things like MySpace had on the ability to publicize the band and your music?
I think MySpace is a great advertising tool. It used to be word of mouth but everything changes. I think you just have to go with it. When AF first started we'd spray paint the name of the band on a wall or something that everyone could see. MySpace is exactly the same principle. It honestly makes things a lot easier. It's also like a huge record collection for kids too. We used to look on the back of albums for new bands to check out. Now you can just go to MySpace or Google. Kids these days have this huge catalog of records at their fingertips. They can check out any band and see tour dates or new releases and blogs. It's awesome. It really lets the fans be in contact with the bands. Plus it's much easier to contact the bands too. It's almost an instant reply.

What's the status of the next AGNOSTIC FRONT album?
The music is almost finished. I just have to finish the lyrics. We've been on tour a long time now so I haven't had time to sit down and finish everything. When THE DISASTERS are on tour, that's when AGNOSTIC FRONT write and vise versa. The problem is I'm always out with someone so I'm usually the last to finish.

How did you get started in music?
I was a fan of music and just got pushed into it. I started playing bass and then got forced into singing. I loved playing bass but in those days you just jumped in and out of bands. It was whoever needed somebody. I think I played the triangle in WARZONE for a while.

Who were your musical inspirations?
I would say Joe Strummer and Bruce Springsteen. Those artists alone changed the face of music for me. The spectrum of music those guys covered is so huge. It's really incredible. THE CLASH did so much in such a short time. From punk to Latin to hip-hop all in just a few years. It really makes you feel like you should push yourself as much as you can in everything you do. Anything else is just a cop out. I think that's really inspirational. I also love Phil Lynott a lot. I like rebels. I just like it when something seems a little off the track. It makes it feel so much cooler and if it works it's so much more rewarding.

Who are some current artists you admire?
I admire bands like the DROPKICK MURPHYS cause they came from nothing and turned their music into something special. They've always given back to the fans and musicians. Another band would be RANCID, for the same reason. They've always helped me and given me support and advice from day one. Both Tim and Lars have helped us as a band so much. I just think it's so important to never forget the people that put you where you are. It always means so much to me when people I admire in turn admire me as well.

What are the essential punk albums?
THE CLASH - 1st album
THE RAMONES - 1st album
CRO MAGS - Age of Quarrel
BLACK FLAG - Damaged
SEX PISTOLS - Never Mind the Bollocks
BAD BRAINS - Rock For Light
CIRCLE JERKS - Wild In the Streets

What CD is playing in your version of hell? How about heaven?
SLAYER will definitely be playing in hell. I would say THIN LIZZY, 'Fighting My Way Back' would be playing somewhere in heaven, for all the people who feel they go stuck in the wrong place.

What was the worst job you ever had?
I washed dishes in a pizza store. No disrespect to guys who do this for a job, but I'm glad I didn't have to do that too long.

What do you hate?
Politicians. I'm pretty up to date with current affairs. I just hate thinking that people are just talking shit to me. I really think these people know so much that they don't tell us.
Rock stars. I think they're just kinda pathetic. Each to there own, but they just annoy me.
Fake people. I can't stand them. I think I'm a pretty honest, real person and just expect the same in return.

What are your best and worst personal characteristics?
My best would have to be that I'm probably the nicest guy you'll ever meet but being too nice is my worst too. I'd go out of my way to help any of my friends.

What's your worst habit?
I chew gum. Two pieces at a time. I go through a 10 pack of gum every couple of days. It's funny too, cause nobody else in my band buys it but me.

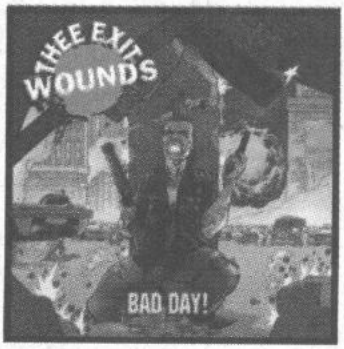
What's the best movie or DVD you've seen lately?
I love movies. I don't get enough spare time to really sit and watch a lot of movies. Hopefully that's all about to change, but 2 movies I do love at the moment would be Chopper and Once Were Warriors. Chopper is from Australia and it's a great documentary style film about Mark 'Chopper' Reid. It's hard and funny as hell. Once Were Warriors is a great independent film from New Zealand about a poor family growing up in the ghetto. I like all types of movies really. I'm a big De Niro fan. I love James Dean as well. Again, I like anything that's a little off beat.

What's the biggest misconception your fans or friends have about you?
That I'm tall. I'm 5''8. Not tall, not short. I think I'm shrinking though.

What's the best advice someone gave you?
Be true to yourself and true to everyone around you. There's nothing like true friends. I think as I've got older I've realized how important it is to surround myself with my true friends. Those are the people who will be there for you.

When the big book of music history is written, how would you like Roger Miret to be remembered?
Handsome. Charismatic. I think I would like to be remembered as a guy who has always been true to himself and true to his roots. I think it's very important to remember where you've come from. It's the fans of hardcore and punk rock that have let me do what I do for so many years. It's because of them I don't have to work at McDonalds or Burger King. ✪

BLOOD, GUTS & BONES



Thee Exit Wounds

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The Massacres

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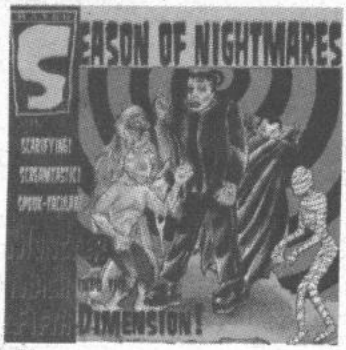

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THE FORGOTTEN

SS-KALIERT

INTERVIEW WITH GUITARIST AND VOCALIST BENNI

By JR Manitoba
Photos Courtesy Of Punk Core

OK. FOR STARTERS. WHO'S IN THE BAND?
The band consists of
Torsten - Vocals
Benni - Guitar/Vocals
Fab - Drums
Nils - Bass/backups
Flo - Guitar/backups

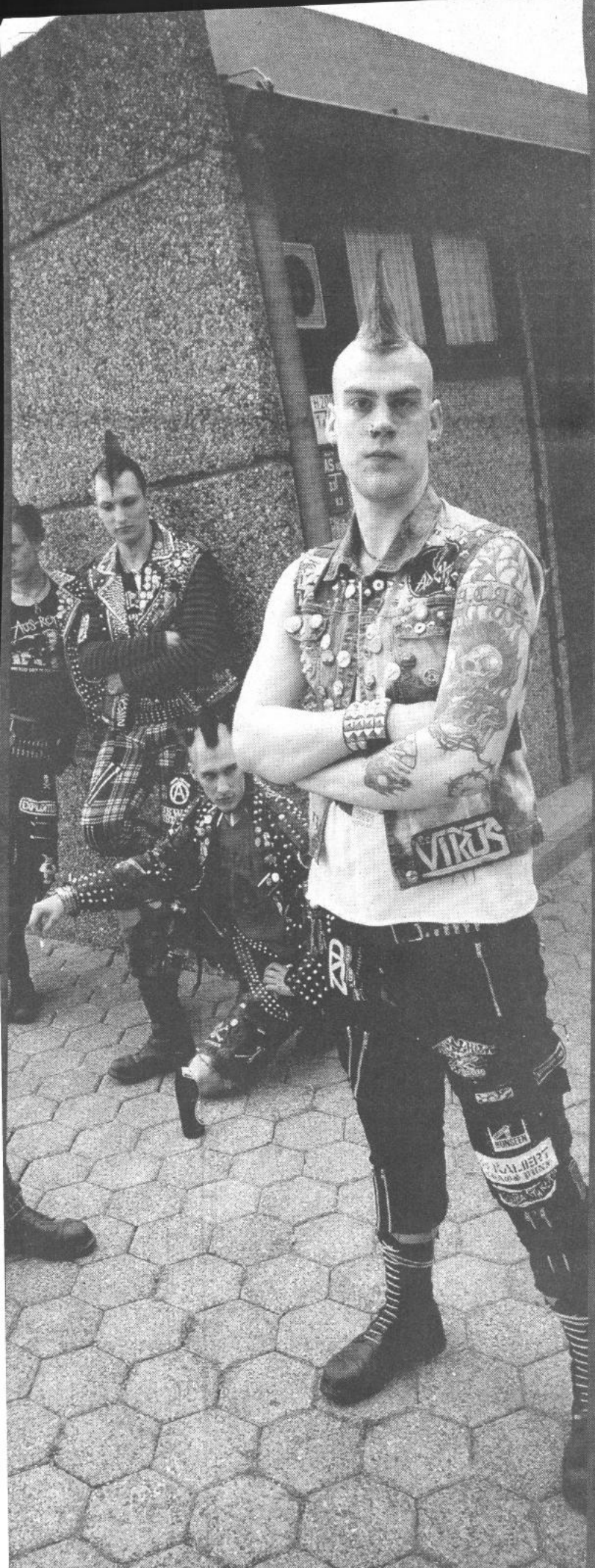
FOR THOSE WHO DON'T SPEAK GERMAN. WHERE DOES THE BAND NAME COME FROM?
SS-KALIERT is basically written "Es Eskaliert" what means "it will escalate", but we wanted to provoke and have an eye-catcher as a logo/band name so we decided to write the band name the same way as you spell it. People start to check out our band when they see us on flyers/posters or somewhere, coz in the first point they're shocked and can't understand why a punk band can use an "SS" in their name. But after getting some information about us (not all, but most people do that) they will pretty soon notice that we are an anti-fascist, anti-racist and anti-nationalist band!

WHAT'S IT LIKE BEING IN A PUNK BAND IN GERMANY? I'VE ALWAYS THOUGHT OF THE SCENE THERE AS BEING VERY DIY AND GRASSROOTS ORIENTED. IS THAT THE CASE?
The scene over here is really big and like all scenes it has its goods and its bad. Shit talking, spreading rumours on the internet and blablabla... also I would say that it's kind of divided into groups that don't all get along very well. Like crust punks have their problems with oi punks and spiky haired chaos-punks. They formed the slogan "oi-free youth". That's fucked up coz I think we have so many problems to deal with that we shouldn't start fighting each other. We should unite and fight our problems together! Also unfortunately many parts of the Oi! scene tolerates idiots that spread their right-wing-nationalist shit and listen to Nazi-Bands just to joke around about what definitely is not tolerable!
Some good things about the scene here is that we have really many clubs and shows to go to and it's really alive and kicking. From small DIY clubs to bigger venues for bigger bands to play. Also we have a lot fanzines and DIY clubs in almost every part of the country.
I'm sure that being "A" punk band in Germany is not hard at all, but being "SS-Kaliert" might be harder, coz like I said many people just see the "SS" in our name and label us by that as Nazis, what really is the opposite reaction than we expected before we started the band. We have discussions in almost every German message boards about our name, if that is correct or if that is over the top. But hey, what better promotion could we have? So THAT is the exact reason why we chose the band name.

IS IT EASY TO FIND GIGS IN YOUR AREA? WHO ARE SOME OF THE BANDS THAT YOU'VE ENJOYED PLAYING WITH THE MOST? ANY MEMORABLE EXPERIENCES THAT YOU'D LIKE TO SHARE?
Year, it's pretty easy to get gigs at smaller clubs here in our region, but getting into the bigger ones supporting bigger bands is almost impossible without connections. But many DIY clubs here won't let us play coz of our name. Bands we really enjoyed playing with are for example: STARTS, THE INFECTED, DIE KASSIERER, DISTURBANCE, ULTIMO ASALTO, TOXOPLASMA, HELL RATZ, LOWER CLASS BRATS or BLOK 1A

HOW HAS THE RESPONSE BEEN FOR YOUR NEW LP "DSKLATION"?
Well, all responses we got so far are really good. By now we've got only good fanzine reviews, Dave the label-boss and Jarrod the guy who did the artwork really seem to enjoy it, the people on myspace send us only good comments and messages and the kids really turn crazy when we play them live over here. So by now all I heard was positive reactions... But I'm really looking forward to the reviews of some German zines who don't like us.

HOW DID YOU END UP ON PUNK CORE? HOW HAVE THEY BEEN SO FAR TO WORK WITH?



It's simple: One day I found an email from Dave in my account that he likes our sound and wants to hear more from us. Then I sent our 2 singles and we where in contact a couple of times via email and phone and then we ended up signing a contract for 3 records on Punk Core. What was really cool for us, coz we all listened to the label bands for ages! They have been pretty cool to work with, are really friendly people and really support us as much as they can. But we've had some problems at the beginning coz we weren't used to work with deadlines at all so we missed quite a lot of them and they where upset about us but all is fine now. Also they are very very busy so sometimes it takes them a little longer to respond emails, but I guess the only problem with that is just my impatience...

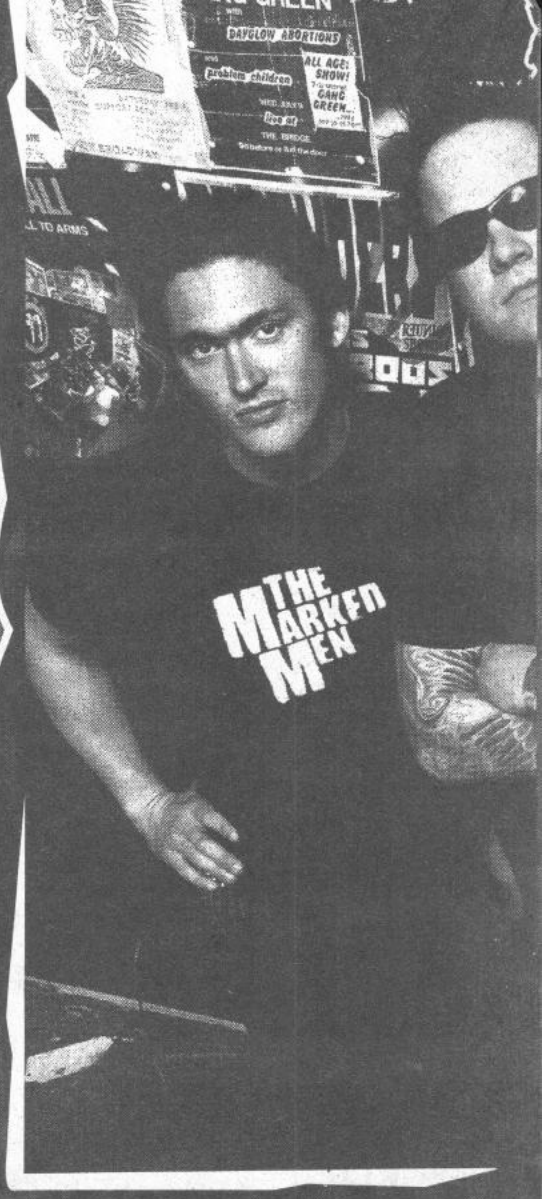
ONE THING THAT I LIKE ABOUT YOU GUYS IS THAT YOU SING IN YOUR NATIVE LANGUAGE. HAS THIS CAUSED ANY BARRIERS FOR YOU?
Thanks! By now everybody we talked to thinks it's cool. But my worry is that many kids in the US won't like our music coz they don't know what we're singing about. Kind of: "speak English or die!" But we'll just wait and see what happens.

ON THE LP YOU COVER "LINKE SPIESSER" BY SLIME, ONE OF THE CLASSIC GERMAN BANDS OF THE 80S. WHAT OTHER GERMAN BANDS (EITHER OLD OR CURRENT) WOULD YOU RECOMMEND?
You shouldn't die without have listened to these old fellas: SLIME, RAZZIA, CHAOS Z, VORKRIEGSJUGND, OHL, DAILY TERROR (but they're a joke these days), SS ULTRABRUTAL, ZERSTÖRTE JUGEND, SCHLEIM-KEIM (from the ex GDR), TARNFARBE, THE BUTTOCKS, DTJ, ARTLESS, BLUT+EISEN, CANAL TERROR, TOXOPLASMA, INFERNO, ZSD. And here are some cool newer Bands you should definitely check out: STARTS, EMSCHERLURVE 77, HIROSHIMA MON AMOUR, KONTAMENIERT, HELLRATZ, HAUSVABOT, KPX, PÖBEL and GESOCKS, OBTRUSIVE, DIE KASSIERER, RAWSIDE. I'm sure I forgot some but that's the ones I can think of right now.

WHAT IS THE GENERAL OPINION OF THE US THESE DAYS IN YOUR COUNTRY? IS THE IRAQ WAR BIG NEWS OVER THERE AS WELL?
Yeah. The Iraq war is very big news here. Many people (especially in the scene) don't like the United States coz of their aggressive policy. When Bush started to attack Iraq there where massive protests everywhere around the country almost every day. Many people ran around with a "fuck Bush" or "Fuck the USA" patch or pin.

ANY FINAL WORDS OR THOUGHTS? THANKS FOR THE INTERVIEW!
First of all thanks to you, JR for your interest in SS-KALIERT and for the interview. Then we'd like to thank Pat and FNS Boston team for booking our tour and putting out our s/t EP in the US. Thanks to the Stand-up team at Punk Core records for their awesome label work and of course we want to thank all the punks in the US who have sent us this massive wave of support. We hope you won't regret it seeing us live and listening to our CD! Hope to see you all soon! ✪

DAMAGE CASE



By Janelle Jones / Photos Courtesy Of Punk Core

"I always tell people we're rednecks during the day and punk rockers at night." That's DAMAGE CASE drummer BG joking about the "excavation and demolition" company he runs (he just so happens to employ two other members of his band), which is convenient when it comes time to touring for long spans as he "can just shut the shop down and we can cruise," something the band, with alacrity may we add, are totally poised to do.

And we know they'll be out on the road regularly now (the band kick off their first major tour this fall in style with UK icons BLITZ), as at the tail-end of August our Texan heroes (who together with fellow Lone-Star State staples KRUM BUMS and COMPLETE CONTROL make up a tight-knit punk-rock triumvirate) released their debut full-length on Punk Core. 'Tyranny' is, quite simply, a potent, full-sounding testament to the band's musicality, spirit, passion, and love for crushing hardcore punk.

WHO ARE SOME BANDS YOU'RE CLOSE WITH DOWN THERE?
Definitely the KRUM BUMS. We've been kickin' it with [them] for a while. We attempted to do a Midwest tour last summer and it just kinda went to crud. I actually tore my ACL six days into it. Playing drums that doesn't really work too good - it was my kick drum leg. We got back [and] it took me three or four months to go to rehab and physical therapy and all that. So that put us pretty much on a six-month break. Wish I'd rather broke it than tore something like that.

RIGHT. THAT WOULD'VE HEALED FASTER. HOW'D YOU DO IT?
Oh, it's retarded. We were loading equipment and I just slipped the wrong way and managed to do a split. [Laughs] I thought I broke it. It was the worst pain ever. There was definitely booze involved, though. That kinda helped me slip. [Laughter] Long night and being drunk loading up and it was raining and I freakin' totally slipped.

WHEN DID YOU START THE BAND? WAS THAT IN 2004?
We've been together as the name DAMAGE CASE for probably three-and-a-half years now. The band initially started when my old band SPASM 151 disbanded. Our guitarist moved to Portland and I just always wanted to play guitar for a band so I just thought I'd start DAMAGE CASE doing guitar, and my friend KB and [I] just started out that way. And then eventually I learned I sucked at guitar. [Laughs] So I jumped in on drums. I spent six months, about a year playing guitar. We spent the first year forming and getting our sound, and after that we just started taking off.

HAVE THERE BEEN LINE-UP CHANGES SINCE YOU TWO STARTED IT?
Our vocalist KB, me and him started and his brother played drums for a little while [until I took over] and we've gone through bass players like, it seems every six months we have a different bass player. But we finally found ourselves. We went through a lot of line-up changes; that's kinda one thing that's held us back from getting out there and touring and so forth. DAMAGE CASE is pretty much KB, myself, and [guitarist] Glib. We had a bass player for a while. We had the bass player from FRONTLINE ATTACK join about six months ago and it's going pretty good. It's been really hard to find a bass player that fits with us.

DID HE PLAY ON THE RECORD?
No, actually Glib did.

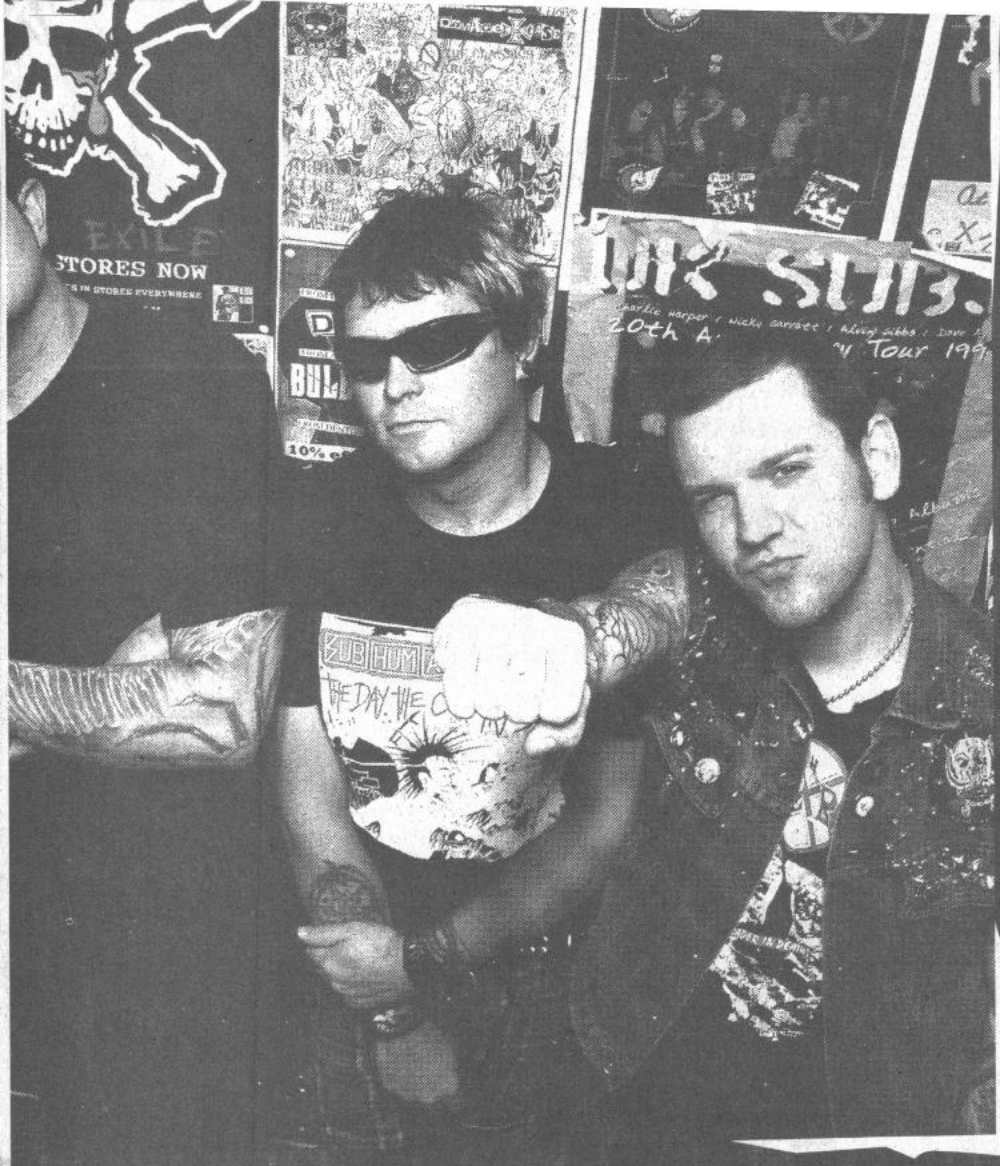
OKAY. YEAH. I JUST GOT A BURNED COPY SO I HAD NO INFO OR ARTWORK OR ANYTHING. LET'S SEE. SO YOU HAD THE EP [A BATTALION OF BOMBERS IN A CHORUS OF FIRE'] OUT BEFORE THIS. DO YOU SEE ANY MAJOR DIFFERENCES OR PROGRESSION FROM THAT TO THE ALBUM?
Yeah, definitely, it's changed a lot, I think. We grew as a band, I guess more musically. We're pushing ourselves a lot harder. The songs are more well written - not that the old ones weren't, but [the new ones are] really cool. I like how they're flowing. They're WAY [more] diverse than the first record. You have a crazy, balls-out hardcore song and then you just jump into these cool SOCIAL D melodies. It's really all over the place.

YEAH, DEFINITELY YOU CAN HEAR THE OLD-SCHOOL HARDCORE PUNK INFLUENCE. BUT THEN I ALSO GOT WITH THE MELODIES LIKE YOU SAID. I CAN ALMOST HEAR A LITTLE OF A - OKAY. IT'S TOUGHER AND HARDER. BUT ALMOST A '90S EPITAPH SOUND LIKE BAD RELIGION OR PENNYWISE. JUST 'CAUSE THERE'S DEFINITE MELODY.
It's weird; we never see that 'cause we don't really listen to a lot of that. [Laughs] I like PENNYWISE, but it's weird we've gotten a lot of that from people, like, "Man, you sound like PENNYWISE."

REALLY?! [LAUGHS]
Yeah, it's weird. To us it just seems like we're a dirty kinda MOTÖRHEAD-sounding band. But I can see some of the guitar elements and the drums. I don't think it's bad. Some people have even gone so far as [saying] we sound like NO USE FOR A NAME.

WHOA...
It's like, "How the fuck can you get that?"

[LAUGHS] WELL, AS I SAID, IT'S DEFINITELY TOUGHER AND HARDER... BUT THE LAST SONG YOU HAVE ON THE RECORD, "SHOW YOU NO MERCY," THAT ONE IS THE MOST I GUESS YOU'D SAY MELODIC. DID YOU DO THAT ON PURPOSE? TO END ON KIND OF A LESS



See, we haven't really toured much. We just kinda stuck regionally, the surrounding parts of Texas like Oklahoma, Kansas, we've done southwest. So this is gonna be the first one, more or less. We had one before we booked, but that's when I tour my ACL. We attempted.

BUT ALSO ABOUT THE ALBUM. OTHER THAN MUSICALLY. DO YOU GUYS CONSIDER YOURSELVES A POLITICAL BAND?
Uhhh... Not a whole bunch. There's definitely an element to it. KB does most of the lyric writing. Sometimes he'll throw in some politics here and there, but not overall. We don't strive to be a straight political band. We write about more issues, what's going on with ourselves and stuff or with our friends. I guess more to answer your question, no, we don't strive to be a political band.

YEAH. BUT IT CREEPS IN.
Right, definitely some songs and like the title of the album, we came up with that title more or less because of the way things are going lately, just like the past four years, you never know what's gonna happen. It seems like things are escalating worse and worse. It's just a big ball of fuckin' confusion, we kinda named it with the album cover we have and 'Tyranny' seemed to suit it with what seems to be going on, it's a perfect title.

THE CURRENT STATE OF THE NATION IS KINDA HARD TO IGNORE...
Yeah, we just figured that was a suitable title for right now. 'Tyranny.' The way religion's getting so involved with the government. I'm telling you all this after asking if we're a political band. [Laughs]

WELL, THERE'S A DIFFERENCE - YOU KNOW. BANDS THAT HAVE ONE MAIN MESSAGE THEY'RE TRYING TO GET OUT. LIKE YOU'RE SAYING IT'S PERSONAL BUT ALSO SOCIO-POLITICAL. IF SOMEONE SAYS THEY WRITE SONGS ABOUT LIFE, OF COURSE THE POLITICAL SITUATION HAS AN AFFECT ON YOU AND YOU'LL WANNA WRITE ABOUT IT BECAUSE IT DOES IMPACT YOUR OWN LIFE. YOU HAVE TO WRITE ABOUT WHAT'S ON YOUR MIND.
I know KB wrote more themed stories before in his songs. He wrote this one song off our last record, "Get Me Out," and it's about this guy being stuck in a blazing inferno trying to bust his way out. So it kinda has these hidden messages in them more or less. I don't know if you've seen any of the lyric content.

NO.
A lot of his writing's like that, it'll be these hidden ways of sending a message. That's how I look at it. It's not like we're super-in-depth or anything.

OH YEAH. [LAUGHS] ONE THING I THOUGHT WAS COOL WAS THE SOUND-BYTES. LIKE THE LEAD-IN TO SONGS. ESPECIALLY THAT ONE PRECEDING "MASS CONTROL." THAT ONE SOUND-BYTE ABOUT "BECAUSE YOU ARE HERE AND YOU ARE MEN..." I LOVE THAT. WHAT IS THAT TAKEN FROM?
That's from... That blows, you got the sample version. There's a lot of different things that's from. That's from like old b-movies. That's where Glib comes in.

BRUTAL NOTE?
Right. We kinda went for the - if you listen to the EP, the last song on that is called "Survive," and we had a fade-out as well, [which] had kind of a more street-punk sound to it. To us it seems that way - just all punks and skins together, it has that whole anthem song to it. On this album, we wanted to kinda end it off on a good note. A good sing-along. That song was written like one of the first songs we wrote in DAMAGE CASE. We never did anything with it. When we were writing this album, we're like, "That would be a great song to end with," so we tossed it in there. It's funny when we did that song, the last part, Glib wasn't there and I never do back-ups, so I ended up doing back-ups that day in the studio. So we kinda went for that thing - the feel good sing-along fade out.

I'LL JUST TELL YOU A COUPLE OF MY FAVORITES WERE "PREPARE TO DIE" I LIKE "MASS CONTROL." THESE ARE THE ONES THAT STAND OUT FOR ME. AND "FIRE THE LAST."
You like those, wow. That's cool to hear that. "Prepare to Die" we actually wrote two-and-a-half weeks before we hit the studio. The last song we wrote for this album. We put a lot into our writing and it takes us a while to come up with songs that we like. We would've kept writing [that song], but it was just like we can't continue writing this song, we just have to take it as is. I'm glad you like it. I love that song, the way [KB] sings it and stuff.

SO AFTER YOU RECORDED AND STUFF, AND WELL, WHEN YOU PLAY LIVE, THE SONGS EVOLVE. SO HAS THAT PARTICULAR SONG CHANGED MUCH?
No, it's about the same. We're pretty bad playing live - a lot of times we'll just freestyle and throw a new part in there. We change our songs up a lot - not a whole bunch, but we'll get in the moment and just be jamming and we come up with a new part and bleed it into another song. It kinda depends. Not necessarily like a jam session, but we'll feel the moment and keep taking the song further and just throw some new parts in there and change them up. But this song's more or less the same. That's one thing about the album - we never really got a chance to play a lot of these songs live. The CD's gonna come out and we're just gonna finally have a chance to play them. We've been throwing in a couple of the new songs in.

SO OH YEAH, SOMETHING THE PRESS RELEASE SAID WAS THAT YOU'LL BE ON YOUR "FIRST TOUR" THIS FALL. YOUR FIRST FULL U.S.?

He's totally into old b-movies. He does all those mixes on his computer. He kinda orchestrated all those.

IT TOTALLY SOUNDS LIKE A '60S SCI-FI MOVIE.
It might be 'War of the Worlds.' I can't remember; I wish I could tell you. It's not gonna be on the album, though.

OH. IT'S NOT?!
That's the bummer part 'cause Dave from Punk Core, he's so paranoid. He's like, "I don't wanna get sued or anything like that." We're like, "No one's gonna catch it," but I guess they've had problems before. I know; we pushed and pushed to have them in there, but they wanted to hold us responsible for all that, we're like, ehhh. So you got the good copy.

YEAH. MAYBE IT'LL BE WORTH MONEY ONE DAY... [LAUGHS] BUT JUST ABOUT PUNK CORE. WAS THAT THE FIRST CHOICE?
Well, we kinda just got an e-mail one day. Mike Virus, we opened up for [his band] when they came through and he got a copy of our EP and he just fell in love with it, more or less. It got passed around and eventually made its way to Dave Punk Core, so I guess he liked it too. He e-mailed us and wanted to put a record out. We sat on [the album] for five months and we were trying to shop around, but he just seemed like he knew what he needed to do to get us out there, so we went ahead and went with them.

THAT'S COOL. THEY HAVE A GOOD TRACK RECORD AND EVERYTHING.
It seems like every band that he dealt with in the past that's really not on his label [anymore] has gone on to do better things, like LOWER CLASS BRATS, they're a totally big band now, when they play tons of people come out; THE CASUALTIES; I know he's done stuff with THE UNSEEN years ago. Like you say, a perfect track record.

I'M NOT EVEN SURE WHAT LABEL A GLOBAL THREAT WENT TO. ARE THEY WITH BYO NOW?
Yeah.

SO IS CLIT 45, RIGHT?
Yeah. All the bands have gone on to better things. I guess a good majority of them do... And when I talked to [Dave] I just got a really good vibe. He just really seemed to want to do whatever it takes to get us out there. He just had a lot of confidence in us. It just seemed like whatever we asked them they seemed to do it. They really go out of their way for us. They don't just put our record out and leave us hanging; they really go out of their way to get you all the press you need and so forth. Really dedicated to their bands, as far as I can tell.

YEAH. AS LONG AS YOU PULL YOUR OWN WEIGHT.
Exactly. He definitely clarified that.

YOU WERE TALKING ABOUT RIVERBOAT GAMBLERS BEFORE. WHEN I SPOKE WITH THEM, WE TALKED A LITTLE BIT ABOUT SOME OF THE GREAT OLD HARDCORE BANDS FROM TEXAS. WERE YOU INTO THE ONES FROM THE EARLY-'80S LIKE THE BIG BOYS AND ALL THAT?

Totally BIG BOYS, Biscuit. I guess it's been about a year now he passed away. My old band, SPASM, Biscuit did our cover art for that album. And then you got MDC. A lot of people don't know, but MDC is a Texas band.

RIGHT. A LOT OF PEOPLE DON'T KNOW DAVE [DICTOR] IS FROM LONG ISLAND. [LAUGHS] THAT'S WHERE I'M FROM.
Yeah, DRI too. [Spike Cassidy is Long Island, as well, may we add...] A lot of people just think they're all West Coast 'cause that's where they all went. But yeah, there's been a SLEW of excellent bands that've come out of here.
[We start talking about THE DICKS...]
Never a huge fan. But that's one thing that probably describes our sound is how it's so different. It has those punk elements and hardcore elements. Glib and me grew up with more of the East Coast hardcore punk bands like JERRY'S KIDS, GANG GREEN, KILLING TIME, bands of that genre. And our singer/songwriter KB grew up with the British Oi! '70s bands, totally big into British punk-rock scene, which we never really were. I loved GBH and stuff, but he went and listened to everyone. That's where we get those elements from him and we get our hardcore elements and we mix it together. That's how I always describe our sound.

YEAH. AND DEFINITELY I GUESS MOTÖRHEAD IS A BAND YOU'RE ALL INTO.
Totally. We have our phases. We'll go through a big MOTÖRHEAD phase. I'm a big fan of Mickey Dee. They're a super-talented band; they blow my mind every time. More or less what did it for me was JERRY'S KIDS. That was always the band that blew me away.

TOTALLY. 'IS THIS MY WORLD.' ALL THOSE SAVE CBGB SHOWS HAPPENED LAST YEAR AND THEY PLAYED. AWESOME.
That must've been crazy in that small place.

MAN. THEY WERE ON A BILL WITH THE VANDALS. IT WAS SOMETHING ELSE. I'LL TELL YA. [LOTS OF TALK OF THIS AMAZING BAND...] BUT BACK TO THE ALBUM. IT SOUNDS PRETTY SERIOUS. WHAT DO YOU THINK?
Yeah, I'd say definitely a lot more serious than the EP was. It's real heartfelt – a lot of emotion in the choruses. Like "Prepare to Die," you were saying it's one of your favorites, to me that song is just balls-to-the-wall. The way he sings the chorus, it just has so much feeling to it. It kinda tickles my stomach every once in a while. I'll just be like, wow... It has some really cool harmonies. A lot of the album's like that.

BUT ABOUT THE SERIOUSNESS OF THE RECORD. I WAS GONNA SAY PERSONALLY, YOU GUYS HAVE A GOOD SENSE OF HUMOR, THOUGH?
Yeah. We're all jokers in a way. This is serious time, so I can't be too funny.

NO IT'S NOT!!!!
This is what I call "grown-up time."

[UNCONTROLLED LAUGHTER] [SARCASTICALLY] YEAH. HMMM... HOW OLD ARE YOU GUYS?
Oh, too old. No. We're kinda those late-'20s/early-'30s, that area. We're all in the danger zone – we're all just hitting 30 more or less.

LAST YEAR I THINK I HAD MY QUARTER-LIFE CRISIS. BUT THEN I LOOK AROUND AND A LOT OF MY FRIENDS ARE OLDER THAN ME. IF YOU'RE STILL IN THE SCENE – I MEAN, IT SEEMS A LOT OF PEOPLE AT A CERTAIN AGE LEAVE THE SCENE. I'VE SEEN A LOT OF MY FRIENDS DRIFT AWAY WHEN THEY HIT A CERTAIN AGE. BUT ONCE YOU'RE STILL IN IT PAST A CERTAIN AGE, YOU'RE IN IT FOR GOOD, I FIND...
Exactly. If I stay away from going to shows for a week or two I start to feel like I'm freakin' turning 40. I'm like, "Oh my god. I gotta get out!" I always still try to get out as much as possible. Yeah, I've seen many friends drift away. The partying and going out kinda wears 'em out and they just can't do it anymore.

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photo: tony kearney

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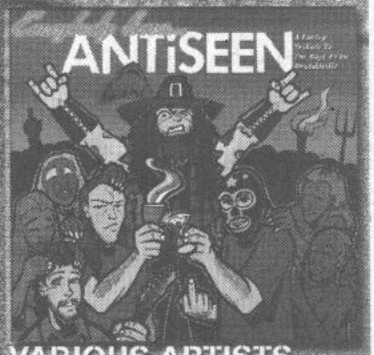

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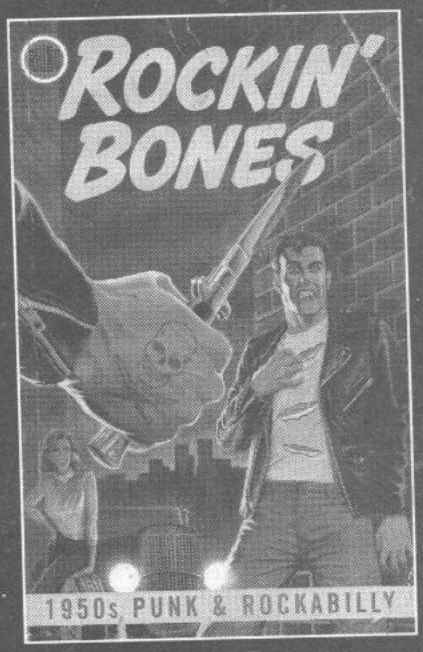
REISSUES AND R RELAPSES

By Jim Kaz

In my last installment I talked extensively about artists and scenes on the periphery of punk rock—stuff that has touched the movement in one way or another, that isn't so obvious on the surface. From that I got lots of good feedback and was pleasantly surprised to find that quite a few people—obsessives like me, I guess—are also into drawing the elusive connections between scenes. For this month's column I've got a few more things like that, plus some recent reissues and comps that are a bit more traditional. And, there's one far-out surprise.



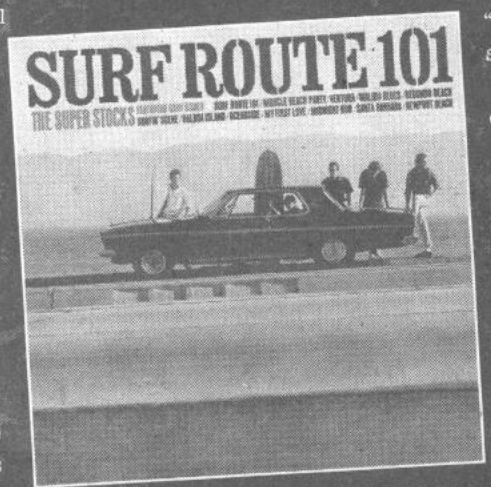
One of the hippest releases to recently hit is the *Rockin' Bones: 1950s Punk & Rockabilly* box set from Rhino Records (Rhino.com). The connections between rockabilly and punk are undeniable—the raw, hopped-up guitars, black leather jackets, juvenile delinquent sneers and air of defiance being obvious links. Punks and new wavers as varied as X, Bow Wow Wow, Social Distortion, Adam Ant, Misfits and The Cramps have all been directly influenced by the scene, and its off-shoot psychobilly, has also endured with a strong cult following for decades now. This four-disc set is a great way to get familiarized with the scene that set rock 'n' roll in motion. With 101 tracks, it features standards like Eddie Cochrane's "Summertime Blues"—which was subsequently covered by both punk and metal bands—"Blue Suede Shoes" by Carl Perkins, plus numbers from Elvis, Buddy Holly and Roy Orbison. But what's really cool about this set is its inclusion of some lesser knowns like Freddie and the Hitch-Hikers' eerie "Sinners," which utilizes the bizarre sounds of the Theremin to full effect. There's also John and Jackie's completely over-the-top "Little Girl," which has some twisted, orgasmic cooing over the main riffs, and the full-throttle original version of "Brand New Cadillac" from Vince Taylor (later covered in fine style by The Clash on its masterpiece *London Calling*). Between songs are snippets of drive-in movie trailers to give the listener the full, manic teenage experience—when rock 'n' roll and exploitation films were all the rage. The packaging of *Rockin' Bones* is also amazing—it comes housed in a hardback book and includes some insightful liner notes from Mike Ness of Social Distortion, Reverend Horton Heat, and Billy F. Gibbons of ZZ Top, as well as an essay on the importance of the guitar in early rock 'n' roll.

During the early '80s, The Stray Cats weren't the only band flying the rockabilly flag—there was a full-on revival going on. Brit boys the Polecats made a bit of a splash over here with beguiling, semi-hit "Make A Circuit With Me," back in 1983. But before that they released the sprite *Polecats are Go* album in 1981 on Mercury Records. Led by the flamboyant, mascara-wearing Tim Polecat, the band was far more vibrant and new wave-ish than many of their colleagues, and had a knack for crafting upbeat and irreverent two-minute ditties. They also made news with a couple of glam rock covers in the form of Bowie's "John, I'm Only Dancing" and the T.Rex staple "Jeepster." Anagram/Cherry Red Records' (CherryRed.co.uk) reissue of *Polecats Are Go* features the entire

album, including twang-laden pop gems like "How High The Moon," "Red, Ready, Amber" and "Rockabilly Guy," plus bonus tracks including the 12-inch single version of "Make A Circuit With Me." After that single failed to ignite the charts in the UK, the band was dropped by its label and would eventually break up. This reissue is an excellent example of the pop aspects of the genre, during its peak revival years.

For a fun DVD experience check out the 1956 music film *Rock, Rock, Rock!* (Critics' Choice Video). Starring future sexpot Tuesday Weld as Dori—who was just 13 at the time—the film follows her quest to gather enough dough together to buy a strapless gown. Doesn't sound very punk rock, does it? Well, forget about the storyline, the thing that makes this film a real kick is the music. The film features legendary rock 'n' roll promoter Alan Freed serving up great performances by Chuck Berry (looking young and mean), The Johnny Burnett Trio, Jimmy Cavallo House Rockers, The Coney Island Kids and others. Rockabilly it's not, but it's still an important piece of the punk puzzle as this was the stuff that directly influenced the likes of the New York Dolls. Go to CCVideo.com for more info.

Another early movement with implicit connections to punk was the surf scene from the early '60s, and its spiritual cousin, "Hot Rod" music. The early Beach Boys obviously had the corner of the market on this stuff, but there were several other players responsible for carving out the scene. And this scene would prove to be influential with bands such as The Ramones (remember their scorching cover of "California Sun?"), Agent Orange and the Surf Punks. And like rockabilly, the surf scene encapsulated raw, undistilled youth and filtered it through eerie, reverb-drenched twang guitars. Sundazed Music (Sundazed.com) has recently unearthed a cache of classic surf and hot rod titles.



Jan and Dean ran a close second to the Beach Boys in the surf sweepstakes. With stirring teen anthems like "Jennie Lee," "Surf City" and "Dead Man's Curve" and an inherent sense of SoCal cool, the pair would go on to expand their horizons and attempt more musically ambitious productions, that is until Jan Berry wrecked his Corvette Stingray in 1966, rendering himself virtually useless in the process.

Sundazed's reissue of the duo's 1966 album *Popsicle* commemorates the turbulent period surrounding Jan Berry's near-fatal accident. Due to the tragedy at hand, the album was compiled from odds and ends from the band's catalog, and even features a rather benign cover of the Beatles' "Norwegian Wood." But, tracks like "One-Piece Topless Bathing Suit" and "Surfin' Wild" do deliver some fine raw surf.

The label's reissues of The Super Stocks' *School Is A Drag* and *Surf Route 101*, plus Richie Allen's *Surfer's Slide* are much truer to the early surf/punk essence. The Super Stocks were a studio project based around producer/eccentric Gary Usher. Usher would later go on to produce obscure garage-psych pioneers Sagittarius, plus superstars The Byrds. The Super Stocks records are loaded with lots of racy licks, rumbling drums, innocuous lyrics about surfing and drag racing, and escapist imagery that spoke directly to suburban teenagers looking for some action...the seeds of punk were once again sewn. Both albums feature a combination of breezy, surf-pop songs and revved-up instrumentals, the only main difference between them being a focus on either the beach or the black top.

Richie Allen and the Pacific Surfers recorded a few albums for Imperial Records with some of the very same people involved in the Usher albums, namely young guitarist/producer named Richie Polodor, aka Richie Allen. Polodor would go on to work with biker dirt-heads Steppenwolf. The *Surfer's Slide* album is a top-notch collection of blazing instrumentals that never let up, from the title track "Malibu Run," to the rip-roaring "Tidal Wave."

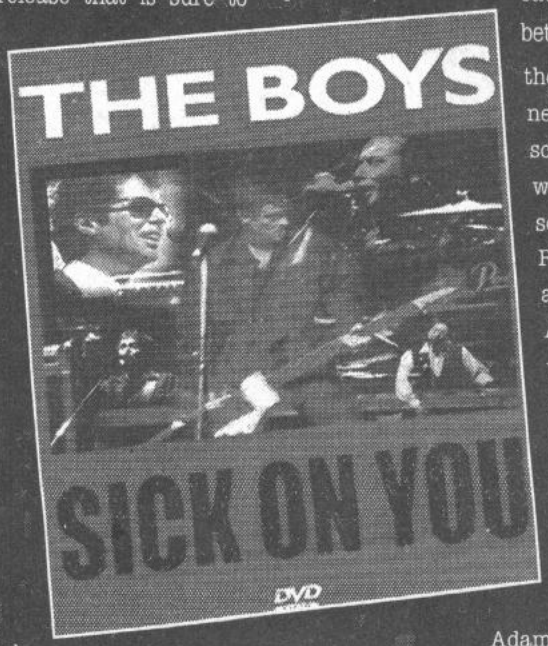
While I've never been a devotee of either the surf or hot rod scenes, I can appreciate the reckless spirit and sense of youthful independence behind the movements, and can see what the Ramones might've seen in this feisty teenage music.

Onto more traditional things, one of the hottest DVDs to hit the shelves recently is the long-awaited issue of The Clash's *Rude Boy*. Now available in the US for the first time, this "fictional documentary" centers on Ray, an average UK teen who quits his dead-end job to go roadie for The Clash. The mood and pace of the film are sometimes reminiscent of The Who's excellent *Quadrophenia*, but the main attraction here are the explosive live performances of The Clash at the absolute top of their game.

Between the disaffected youth

and daily protests. England was experiencing tough times. The turbulent landscape is reflected in spades in this film—even more so in the music. Although the narrative is weak in spots and Ray's character doesn't have the depth to carry the film for two hours, the exciting concert scenes filmed in 1978 more than make up for this. It's also cool to see the young band hanging out together looking ultra-slick in all their vintage punk rock duds. The bonus features are also worthwhile and include interviews with star Ray Gange (who plays himself), producers Jack Hazan and David Mingay, and Clash road manager Johnny Green. There are also deleted scenes and two great Clash performances of "White Riot" and "English Civil War," that were both absent from the original version, and two bonus BBC performances ("Tommy Gun" and "Clash City Rockers"). For more info, go to www.sonymusicstore.com.

Another video release that is sure to please fans of vintage punk is The Boys' *Sick On You* concert DVD (Cherry Red). I wrote extensively about these cats a couple issues ago. The Boys were the first punk band to score a full album deal, and their early pop punk sounds are timeless, with each album still sounding fresh today (check out the slick reissues from Captain Oi! Records). This new DVD is a nice companion as it features two very different concerts: one lost entry from 1980, and a reunion show from 2001. Both concerts feature fan favorites such as "Kamikaze" and "Terminal Love." And the later show may even be more energized as the band prove over and over that they are no nostalgia act.



Scottish art-punks The Skids had an impact during the late' 70s with a pair of albums that have recently been reissued by Captain Oi! (Captainoi.com). Originally released in 1979 on major-label Virgin, the band's debut *Scared To Dance* is one of the great, unsung pop punk/power pop discs of the era. Anthemic, punchy and at times even danceable, the album is rife with witty lyrics, hooky melodies, crunchy guitars and an inherent moodiness that makes it a bit of a paradox, caught somewhere between punk and the burgeoning new wave scene, which is where principal songwriters Richard Jobson and Stuart Adamson ultimately seemed most at home. The band's distinctive sound was enhanced by Adamson's unique, trebly guitar licks and Jobson's quirky vocal delivery. The opener "Into The Valley" is an upbeat power pop gem that has it all—the hooks, infectious beat and chain-gang chant chorus. By contrast, the title track is a somber drone of a number making the chorus refrain "I'm scared to dance" sound all the more ominous. "Of One Skin" and "Dossier" feature offbeat timing shifts and dissonant riffs, and are more along the lines of avant-punks Gang Of Four than the shoe-tapping power pop of the album's opener. The rest of the album straddles the line between the poppier side and the experimental, making for a unique listening experience—especially the excellent Clash-style burner "The Saints Are Coming."

The band's second album *Days In Europa* saw the band following its arty inclinations to a less effective end. The album strays further away from punk, veering into populist-pop territory à la The Alarm and Big Country (Big Country was actually formed later on by Stuart Adamson), complete with rolling drum riffs and dynamic guitars, plus a few wacky keyboards to further throw things off. As a new wave pop album, it's not bad—especially songs like "Masquerade" and "Working for the Yankee Dollar"— but the album's campy sounds are pretty dated by today's standards, making the album far less accomplished than *Scared To Dance*. Both reissues feature several bonus tracks, and booklets with lyrics and photos. The band would go on to do a couple more albums before lineup changes and a lack of focus would do them in. Probably more so than any of their compatriots, The Skids were the poster boys for punk's shift to new wave.

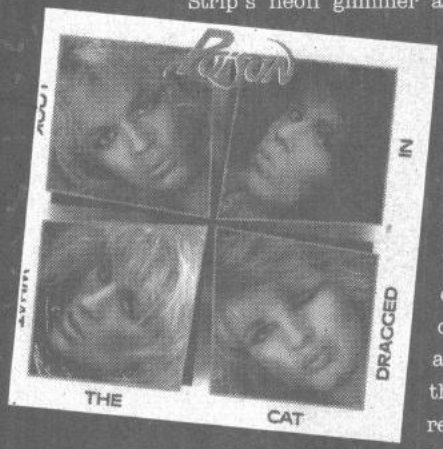
Is it my imagination, or are the New York Dolls everywhere these days? Sure, there's a lot of fanfare over the reunion and new album, but everywhere you look there's a new compilation out, which can either be a good or bad thing. For Dolls aficionados, it may be essential to have every bargain basement bootleg recording floating around, but to the more passive listener, having so much un-sanctioned product devalues the band's gloriously trashy legacy. Either way, there are a couple things out there featuring Dolls stuff that you may wanna know about. The two-disc

Manhattan Mayhem comp from Jungle Records (Jungle-Records.com) features lots of stuff from all phases of the Dolls' brief existence. There are even two live tracks—"That's Poison" and "I Am Confronted"—dating back to 1971, credited to the band Actress, a precursor to the Dolls. Both songs are ultra-sloppy and vaguely out of key, but the back-alley attitude is omnipresent, so the technical issues are of little importance. There is also a set of Dolls numbers covered by former members after the fact, most notable Sylvain Sylvain's peppy version of "Trash" and Johnny Thunders' nasty "Endless Party."

The overall quality of this collection varies quite a bit, but if you're a collector, it's a great package, coming complete with a slipcase and an extensive color booklet with an essay by Dolls biographer Nina Antonia. If you're a Dolls novice, I'd stick with the two original studio albums, they're trashy enough, but benefit from first-rate production and coherent pacing.

Another comp foisting the New York Dolls upon us is Sanctuary Records' *US vs. UK Punk* CD (SanctuaryRecords.com). Now as much as the Dolls influenced early punk, the band is not usually thought of as a proper punk band; that all started with The Ramones a few years later...so it's odd to have a live version of 'Personality Crisis" as part of the American portion, especially when there's no British equivalent. Aside from that—and the misguided inclusion of quirky Iggy Pop number "I'm Bored"—there are a few tasty bits on here that you're not likely to find on most mainstream punk compilations. On the Brit side there's the requisite "Anarchy in the UK," by the Sex Pistols, but also "Hersham Boys" by Sham 69, X-Ray Spex's "Oh Bondage Up Yours!" and Teenage Kicks" by The Undertones (when's the last time you saw any of those tracks anywhere?). On the US side there's a nice cross-section including Black Flag's "TV Party," The Dead Boys' "Sonic Reducer" and early LA punk legends The Weirdos' "We Got the Neutron Bomb." Hats off to the label for shaking things up by including such a sundry selection of stuff.

As I said at the onset, I do indeed have a surprise up my sleeve; something you wouldn't normally expect to find in these pages. Capitol Records (CapitolRecords.com) has just reissued the first three albums from '80s Sunset Strip glam kings Poison to commemorate the 20th anniversary of the band's first album *Look What The Cat Dragged In*. So before you get your mucky panties in a bunch, hear me out on this one. I was never a major fan of Poison's music, and resented that they co-opted the glam revival of the '80s away from more authentic bands that were more in line with the decadent and debauched spirit of the Dolls, T.Rex, Iggy and Alice. But as a lad torn between metal and punk, it was easy to see the crossover appeal Poison's first album had in its down-and-dirty grooves and DIY spirit. Before becoming a polished, corporate pop metal band, these four suburban cats from Pennsylvania came to Hollywood in the relentless pursuit of their rock 'n' roll dreams. Through tons and tons of hard work they became a top club draw, and eventually signed with independent label Enigma Records, who had a large punk roster with bands like TSOL, Agent Orange and Dead Milkmen. (The band's deal would ultimately revert over to major label Capitol.) And what the band lacked in technical skills it more than made up for in personality, and its cartoonish image.



If Guns N' Roses' far more substantial *Appetite For Destruction* represented the tarnished, seedy side of Tinsel Town, Poison's *Look What The Cat Dragged In* epitomized the Strip's neon glimmer and sexed-up after-parties better than any other release of the period. Although the songs on the album are as basic as they come, teetering on the edge amateurish, they're resplendent with attitude and an endearing artlessness that defies pretension. C.C. Deville's primitive riffs on "Talk Dirty To Me" are right out of the Steve Jones *Never Mind The Bollocks* handbook, and "I Want Action" would be as punk as anything out today with more aggressive vocals. In spite of the fact that they couldn't play as well as the rest of the Sunset Strip bands (this was the era of the guitar hero), and on the other hand, were seriously lacking in street credibility (G N'R hated 'em), Poison persevered and produced the seminal party-punk album of the era, selling millions in the process. And you have to give them credit for having the balls to look so outrageous on the cover—knowing all the while they'd get serious shit for it, which they did. This reissue features remastered sound, lyrics and bonus tracks, including a funny cover of Jim Croce's "Don't Mess Around With Jim."

On that note, it's time for me bid thee farewell, but never fear, there'll be more interesting stuff coming your way next time. For questions, comments, or something you'd like to see in future columns, drop me a line at retrohead77@yahoo.com. See you next issue...cheers. ✪

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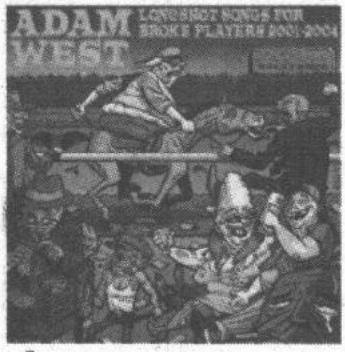

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People Like You...

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S/T
The Bottle and The Band

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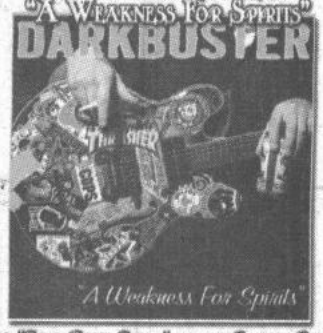
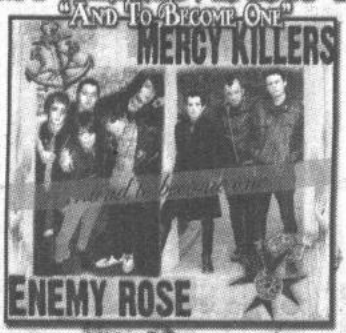
DARKBUSTER
"A Weakness For Spirits"



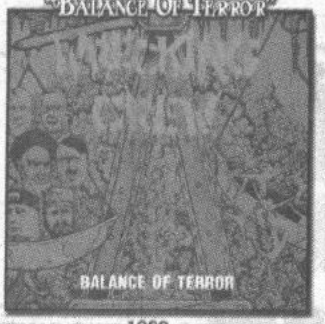
VOTED "BEST PUNK BAND" BY THE BOSTON PHOENIX. GUEST APPEARANCES BY DICKY BARRET (MIGHTY MIGHTY BOSSTONES) & KEN CASEY (DROPKICK MURPHYS)

MERCY KILLERS / ENEMY ROSE
"And To Become One"



A SPLIT RECORD WITH 2 OF THE MOST TALKED ABOUT BANDS IN THE US AND EUROPE. A MUST HAVE FOR THE FANS OF THE CLASH, THE DAMNED & HANOI ROCKS

WRECKING CREW
"Balance Of Terror"



RE-RELEASE OF THIS 1989 CLASSIC AN ABSOLUTE LEGACY. METALCORE LONG BEFORE THAT SOUND BECAME THE PROVINCE OF CHRISTIAN KIDS WITH SMART HAIRCUTS

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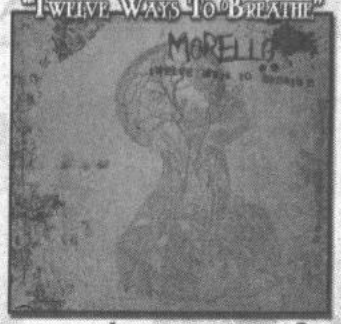

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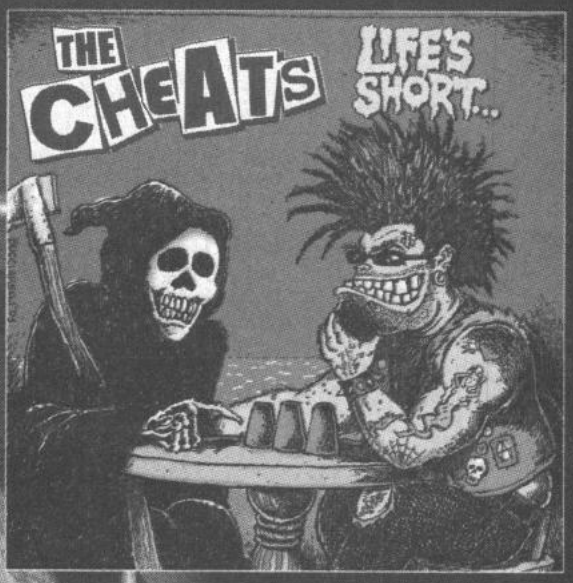

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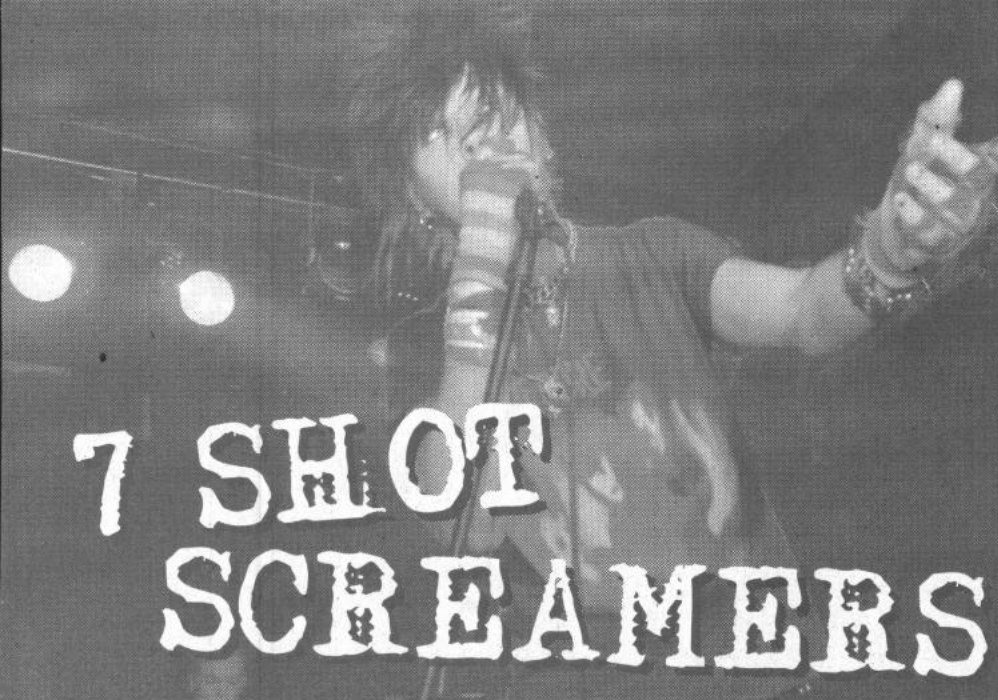


7 SHOT SCREAMERS

By Jim Rann / Photos By Tammy Leahy (www.tammyleahy.com)

In the past six months, the 7 Shot Screamers have returned home from a tour backing Exene Cervenka, played a string of shows opening for the likes of X, Henry Rollins, Rancid, and the Frantic Flintstones, and switched record labels in order to release their new album, *7 Shot Screamers in* Wonderland, in time for their fall tour opening for the Quakes. I got the chance to sit down and chew the fat with Mike Leahy (vocals) and Chris Powers (upright bass) about meeting childhood idols, hometown pride, and what it's like being one of the hottest punk bands around today.

YOU GUYS JUST GOT DONE RECORDING AND TOURING WITH EXENE CERVENKA, PERHAPS THE MOST PROLIFIC WOMAN OF AMERICAN PUNK. WHAT WAS IT LIKE TO BE COMMISSIONED BY A PERSON OF SUCH STATURE?

CP: It was very flattering to have somebody you've been listening to your entire life ask you to make a record with them.

ML: One thing I can say about Exene is that she's always Exene. There's no Exene hidden away from the public eye or anything like that, she's always herself.

CP: It was cool to get to know her, she's a real chilled out person. Every night she'd have one beer and a few cigarettes, maybe some Red Bull. She likes to gamble.

ML: And ice cream. She doodles a lot too.

YOU ALSO OPENED FOR THE BAND EXENE IS REALLY KNOWN FOR, X, WHEN SHE STOPPED IN ST. LOUIS WITH HENRY ROLLINS. IN ADDITION, YOU WERE ON THE BILL WITH RANCID AND MURPHY'S LAW, AND THE FRANTIC FLINTSTONES WHEN YOU STOPPED IN L.A.

CP: Yeah. And it's cool, they're all bands that have aged with the times and are all still very well respected.

ML: They're all down to earth, very cool. Rancid gave us a huge back of free merch and brought us out to their bus to take pictures after the show. And X is still amazing live, they've still got it. We've been fortunate to have a lot of big shows lately, and we've gotten lucky and met a lot of great people.

YEAH, MORRISSEY CAME TO A SHOW IN L.A.

ML: Yeah, Morrissey and Boz came out to see us in L.A. and told us we were like a rockabilly New York Dolls. We've been lucky enough to meet a lot of cool people on the road. People we've been listening to our entire life, to have them support our music is very reassuring. It totally reaffirms our belief in rock and roll.

CP: I think one of the guys that played with Captain Beefheart was at a show... And Vinnie Paul from Pantera saw us in New York.

ML: Yeah (laughs). Vinnie Paul was the reason we started playing music. Who doesn't love Pantera?

LET'S SWITCH GEARS AND TALK ABOUT YOUR NEW ALBUM, *7 SHOT SCREAMERS IN WONDERLAND*. THIS ALBUM EXPANDS A LITTLE MORE ON THE GLAM INFLUENCED ROCKABILLY SOUND YOU STARTED WITH *KEEP THE FLAME ALIVE*. HOW DID YOU GUYS GET FROM THE MORE TRADITIONAL ROCKABILLY SOUND YOU STARTED WITH EIGHT YEARS AGO TO THE SOUND YOU HAVE TODAY?

ML: Well, rockabilly is still the core of our influences. And Chris and Kevin (drums) will always have that rockabilly rhythm in our songs. But as you get older, you start to write the songs how you want them to be instead of just saying, 'I want to write a song that sounds like Gene Vincent.'

CP: We've grown up.

ML: And how we hear music in our brains has changed. And yeah, this album expands on that sound. There's a lot of surprises in this album. Chris plays the flute.

CP: And Mike sings in Spanish.

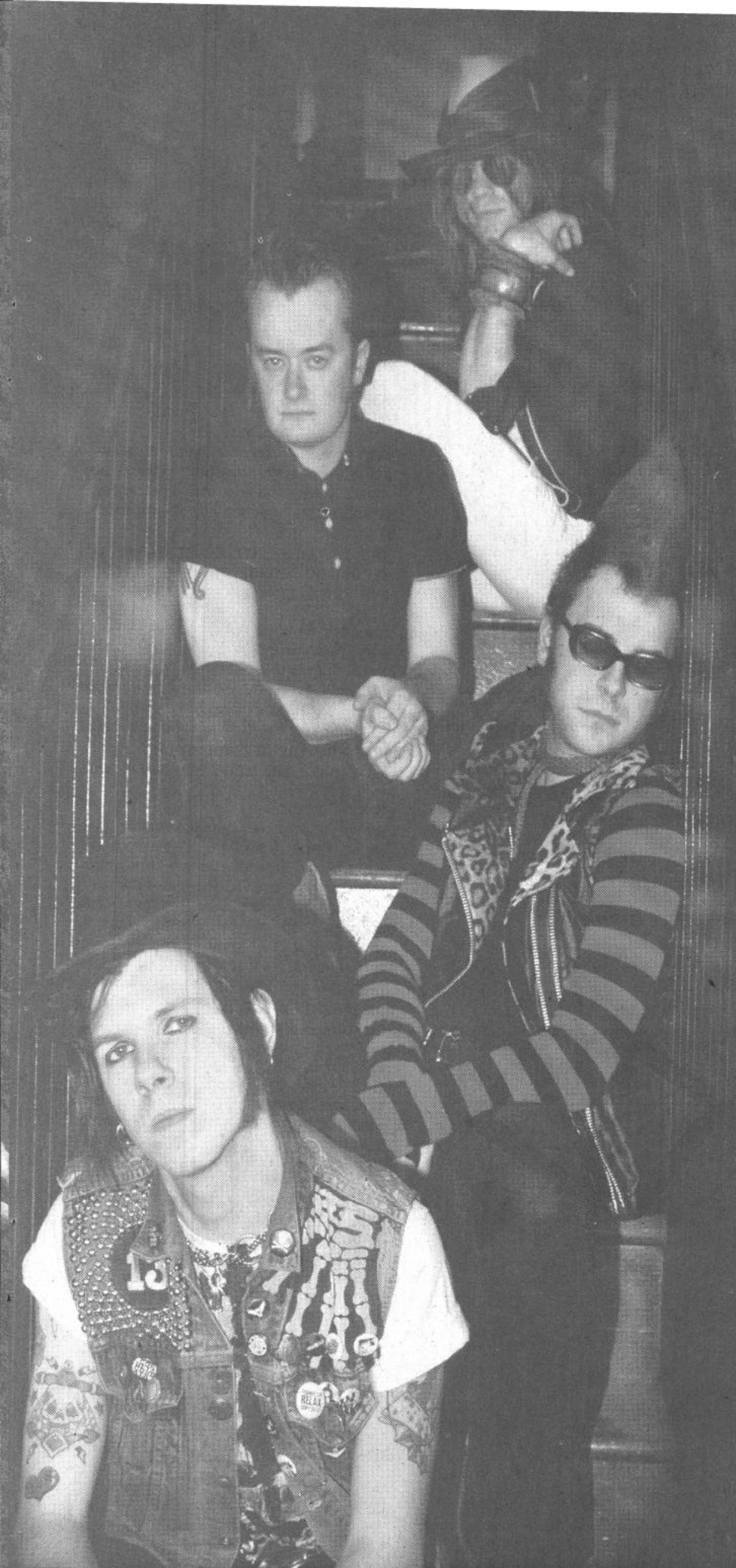
YOU GUYS CHANGED THINGS UP THIS TIME AND RECORDED THE ALBUM AT HOME IN ST. LOUIS. IT WAS ALSO SELF-PRODUCED, WHEREAS LAST TIME YOU GUYS HIRED LEVI DEXTER AND PAUL ROMAN TO HANDLE THE PRODUCING. WHAT WAS THE REASONING BEHIND THESE CHANGES?

ML: Well, first off, we recorded at home because it was easier. Same equipment, same sound, but it's right around the corner. We recorded with Mike Tomko and Eric Enger, who recorded Casey Reid's album, which had a great sound. We decided it would just be better to work at home with our friends.

CP: A lot of the songs on the album are about St. Louis, too. It just made sense.

ML: Yeah. We wanted to work with our buddies on Big Muddy Records and we wanted to be home. And we didn't get a producer because we wanted this album to be *our* sound. We all wrote it together and it was our first album with Deano on guitar. And I'm glad we did this with the album because know we have an accurate representation of who we are as a band and what we sound like. For the first time, I feel confident enough about a recording that I can say, 'Look, this album *is* the 7 Shot Screamers.' We are all proud of this album, it captured our energy and sound just like we wanted it too, and I know I can sell to our fans and know they will get the same feeling about it that I do.

LET'S TALK MORE ABOUT BIG MUDDY RECORDS. YOU GUYS WERE ON HAUNTED TOWN, AN ESTABLISHED LABEL IN CHICAGO, AND YOU LEFT



TO JOIN BIG MUDDY RECORDS, WHICH IS JUST STARTING OUT.

ML: It wasn't anything wrong with Haunted Town. They were great to us and had great work ethic. We will always appreciate it. But we wanted to be part of the explosion in St. Louis.

CP: We were already a part of it, we just wanted to make it official.

ML: Yeah, we'd been working on building the scene for the past eight years and now it's happening. We've spent the last year not playing shows in St. Louis, but throwing parties. Playing with our buddies the Vultures and Johnny O & the Jerks, two amazing rock and roll bands that are both on Big Muddy Records. And Casey Reid, who does a junkyard blues kind of thing. He's unbelievable. Big Muddy is really the glue of the St. Louis rock and roll scene right now.

CP: There's nothing going on like there is in St. Louis.

ML: Yeah, there's no place in the world like St. Louis. And now we have the music to prove it.

YEAH, PEOPLE SEEM TO BE TALKING ABOUT ST. LOUIS A LOT THESE DAYS. WHO ELSE IS ON THE LABEL? YOU GUYS, THE VULTURES, JOHNNY O, AND CASEY?

ML: Yeah, it's our four bands right now. Which is perfect, it's small and real intimate. We all know each other, we're all friends.

CP: We all hang out together, play out together.

ML: And they're all great bands, too. They're all doin' their own thing. St. Louis has a real unique sound.

AND YOU GUYS HAVE DONE SOME EXCITING THINGS WITH THE SHOWS YOU'VE PUT ON IN TOWN.

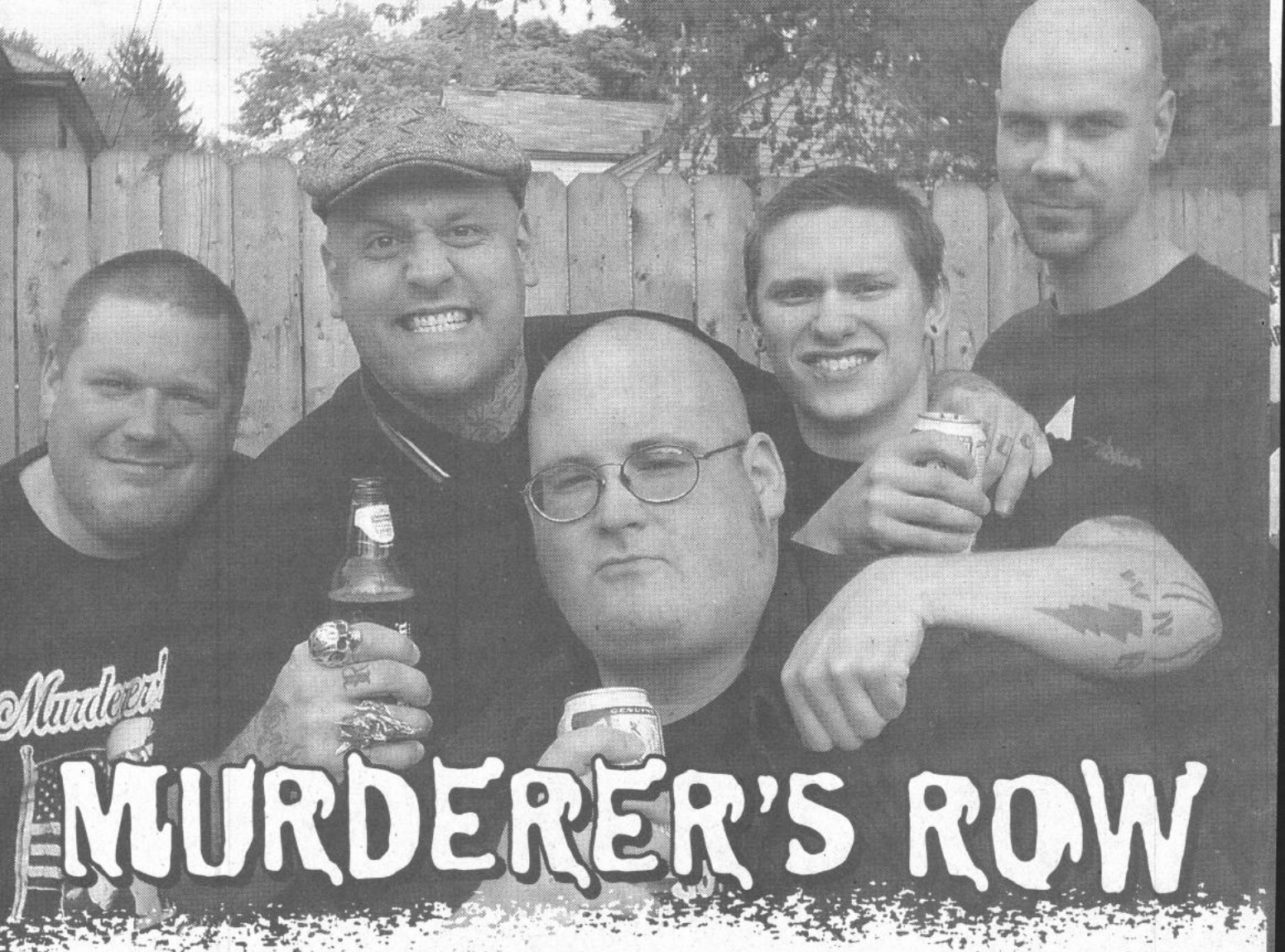
ML: Yeah, we've rented out a roller skating rink a couple of times and played it with the Vultures and Johnny O. They're the biggest, craziest parties. At least 500 kids have come to each show, and it's a free-for-all. The first was a Valentines Day show called "V.D. on Wheels," and the second was a circus spectacular kind of thing to kick off the summer. The Vultures are always playin' parties, Johnny O & the Jerks won a battle of the bands that got them $500, and they threw a party with it in Chris' old basement that all the Big Muddy bands played..

CP: But we were on tour during that.

ML: Yeah, they didn't really have Chris' permission (laughs). But yeah, man, the kids here love it. They're hungry for that kind of stuff, and we like to give it to them. They have a blast, they get to be free for a bit and let loose. And it promotes the right kind of attitude, the no-barriers attitude between the crowd and the band. That's the way it should be, it's a community.

IT SOUNDS LIKE YOU GUYS HAVE SOMETHING GREAT GOING ON. WHAT DOES THE FUTURE HOLD?

ML: Well, we're about to leave on tour with the Quakes, and then we'll tour again, so we'll be coming to your town soon. Come see us and buy the new record! ✪



MURDERER'S ROW

By Dan Gonyea (www.future-breed.com)
Photos Courtesy Of Sailor's Grave

Upstate New York has brewed a feisty band armed with tales of drinking, fighting, and other mayhems and mishaps. Murderer's Row is preparing for the release of their new album on Sailor's Grave Records. Sean took some time to talk about the band and the new album Beer Fueled Mayhem.

What's been going on lately with Murderer's Row?
Lately, our drummer has quit, and we got our second drummer, Walter, back. He used to play for Madball and a bunch of bands. He was playing for some others, but now he's just playing with us. We just finished capping off our new album Beer Fueled Mayhem which is coming out on Sailor's Grave Records. We finished that like two or three days ago. That's going to be going to the press soon. Other than that, we are trying to get the line-up all solidified, write some songs up during the winter, and then hopefully get some tours during next summer when it rolls around.

How did you guys first come about to form the band?
Our singer Riley had been singing for this band Stigmata for like fifteen years and got sick of the hardcore scene. He wanted to sing for more of a rock-and-roll, oi type band. He hooked up with Buddy Armstrong and Bob, and they formed Murderer's Row. They found Sick Nick, who plays guitar. There have been a lot of line-up changes since then. *laugh*

What originally made you name yourselves Murderer's Row?
We all are Yankees fans and living in New York made us want to pay homage to our home town. We named it after the 1927 Yankees who were nicknamed the Murderer's Row.

You guys got recently signed to Sailor's Grave Records. How different has it been compared to who you've been signed to in the past?
The first label Gangstyle Records was just Theo, a European guy. He got us because Riley knew the guy from the Stigmata days and wanted to get it released. It just kinda happened. We have tried to not be on a European label and get on an American label because we haven't have any American releases yet. Finally we got on one so hopefully people will start recognizing us in the US and not just in Europe.

Beer Fueled Mayhem is coming out soon.

What made you choose that specific name? I noticed a ton of beer references in your previous albums and song titles.
We didn't want to be a political band because we've all had our share of political bands, and it's just a headache. When Riley started the band, he wanted an alcohol fighting-type theme. We toyed around with a couple names, some we liked more than others, but the only one we could agree on was this one. We have a few of them up our sleeves that we will probably use.
What do you want to be the lasting memory of Murderer's Row?
Boy these guys drink a lot of beer. Or, I can't believe they can play that drunk. Beer references in some of our songs are over the top but not far from the truth.

I can't imagine you guys are very popular with the straight edge crowd.
laughing Believe it or not, as far as being from upstate New York, there isn't much of a straight-edge crowd around. For the kids who are straight-edge, they are from about thirty miles north from Albany. They all love Murderer's Row. They know all the words and everything. I don't know if they humor us or what, but they are fans. As far as other places where people don't know us, I can't imagine we are very popular with the straight edge crowd. Albany is a small area where everyone knows everyone and are pretty unified.

What can we expect from the new album that we haven't seen in the past couple albums or just stuff you are sticking to for the new record?
Obviously the band things it's the best to date. All the songs go in the right direction; the record goes straight through, and you never get sick of the sound. A lot of the bands today, you hear really repetitious albums with the same tempo and same feel. Everything in this album has a different feel to it. We have guest vocals from Jimmy Gestapo.

Murderer's Row's first show was at CGBGs way back. CGBGs is officially closing in October, and rumors of a new sister venue out west have been circulating.
I haven't heard about relocation. It wouldn't be the same, and we would all miss it. It's a legendary place. We have had some of our best shows there, and we have a lot of friends down there. Hopefully our buddy cousin Joe will make stuff happen. He's been putting on the Superbowl Of Hardcore with Freddy from Madball. Even though we don't fit on the bills, we do play sometimes. Hopefully he can get something to happen once CBs isn't doing shows anymore. It just won't be the same.

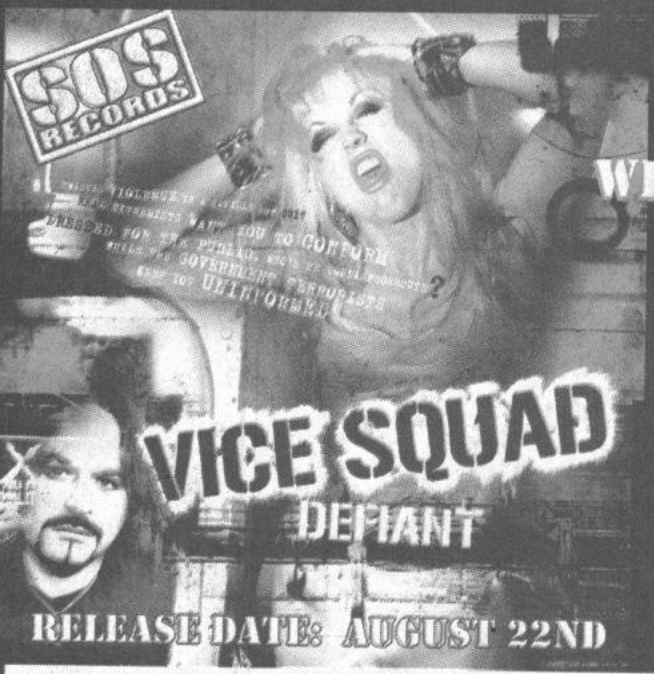
Did you guys have any moments during tours or shows that really made you realize you wanted to pursue this band?
Murderer's Row is a pretty blue collar band. Most of us work forty hours a week. We actually have had tours set up, but usually they follow through because of member changes. We've had like twelve or thirteen different people in the band. We plan to bring it to Europe some time soon. I don't know about touring the states because we don't have a van right now. We do a lot of weekends and stuff, but as far as a US tour, I'm not sure if that will ever happen. Thankfully labels have been really good to us, and when we do play, we have some kids who come out. We aren't really road equipped for the US.

What's your favorite song to play live?
It would have to be something off the new one. Perhaps Bar Brawl. As far as the band, Watch Me Fall, because it seems like everyone knows that song.

Do you have any specific stories behind your songs?
All our songs for the most part are supposed to be a little over the top and exaggerated, but some of the stories are true. I can't reveal any secrets. I don't know what the limitations are on some thing.

What are some of the bands that you think people should check out?
I would have to shout out to Plastic Jesus, some Waterford boys from upstate New York. This band Scag Rotter from Albany; nobody's really heard of them so check them out. Rat City Riot, our buddies from San Diego, have been working their asses off. Hopefully they start turning heads soon. This band from Boston, The Glow, is amazing, different than any other band out there. The guy who plays the organ for them has played keyboards for Murderer's Row last album and this one.

Do you have a parting message to readers?
Don't drink and drive. (laughs) This album is going to top the cake so please check it out. If you like songs about drinking and fighting, I don't think you'll be disappointed. ✪



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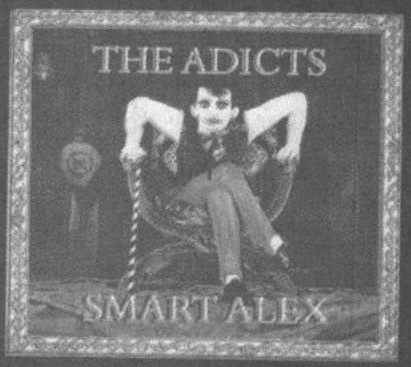

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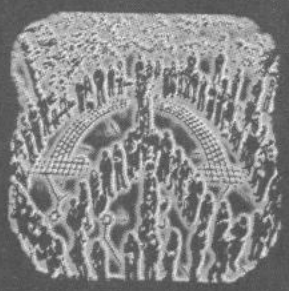

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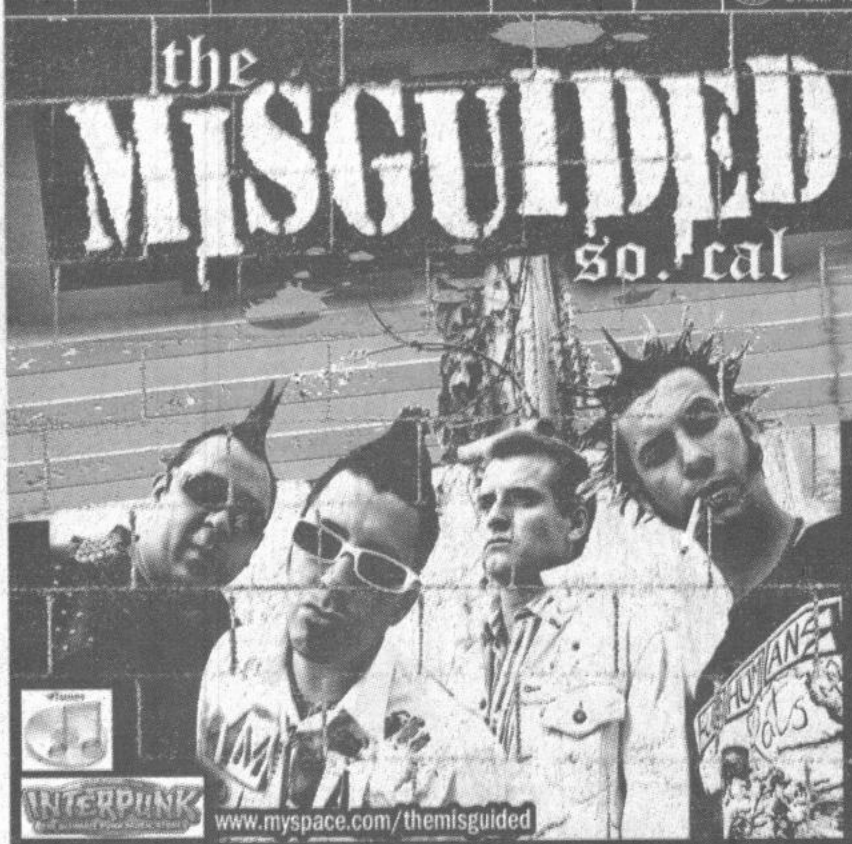

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THE BRIGGS

By John B. Moore / Photo By Michel Jean Philippe

Judging from TRL and the MySpace universe, you'd assume most punk rockers today spend their time off the stage practicing new ways to apply their eye make up and trolling ebay for early 80's New Wave discs.

THE BRIGGS, however, are a steel-toed wake up kick to reality. Punk rock in 2006 apparently doesn't have to appeal to both Abercrombie-clad high school mall rats and their parents. If their catalogue is any indication, THE BRIGGSseemed to have stopped collecting records shortly after SHAM 69 quit putting out music.

Not bad for a band that wasn't even alive in the when the 70's Oi! explosion was just taking off.

It's even a little more surprising when you realize singer Joey LaRocca and his brother, guitarist Jason, got together to first put together a straight ahead rock band.

"The way you get into punk rock is that you have other friends that listen to it and get you into it," said Joey. "We got into punk through skating and the skateboard videos have OP IVY on the soundtrack and you say 'What's this shit, I've never heard this before, and it just evolves from there."

Drummer Chris X joined the band early on, and a revolving door of bass players took turns sitting in with the band. Charles Robert Curtis is the current bass player (he's number seven for those keeping count).

Through the five or six bands Joey has been in, his brother Jason has always shared the stage with him.

"Jason and I have a pretty unique relationship because a lot of brothers wouldn't dream of being in a band together," said Joey. "We've always been friends and hung out with the same people. You would think it was wearing on us by just hearing us screaming at each other, but the benefit of that is that we can scream at each other and it doesn't really matter. If you get in a screaming match with another band member that might be it for the band."

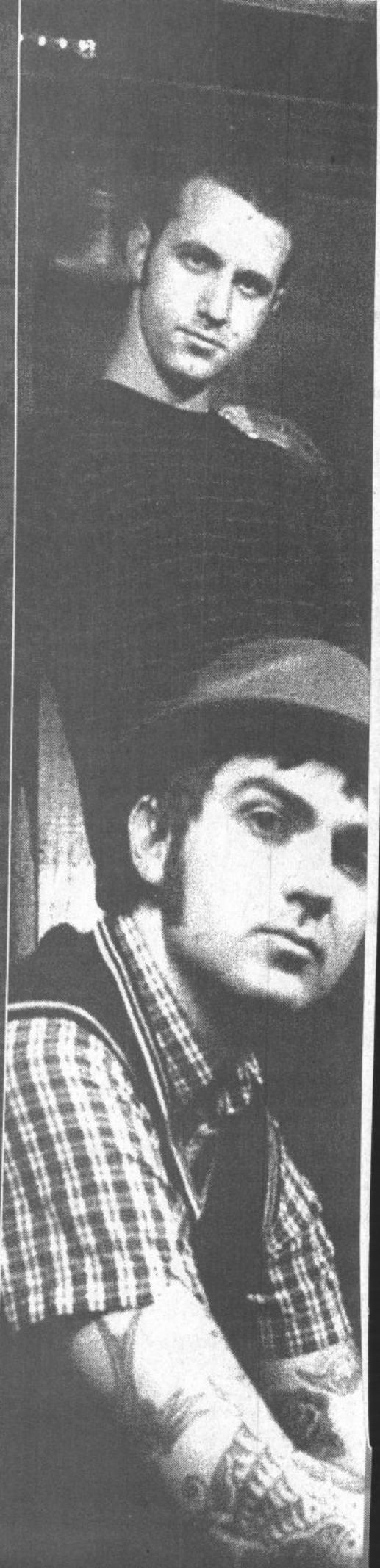
For the band's fourth record "Back to Higher Ground," they once again holed up in the studio with producer Joe Gittleman, formerly of the BOSSTONES and AVOID ONE THING.

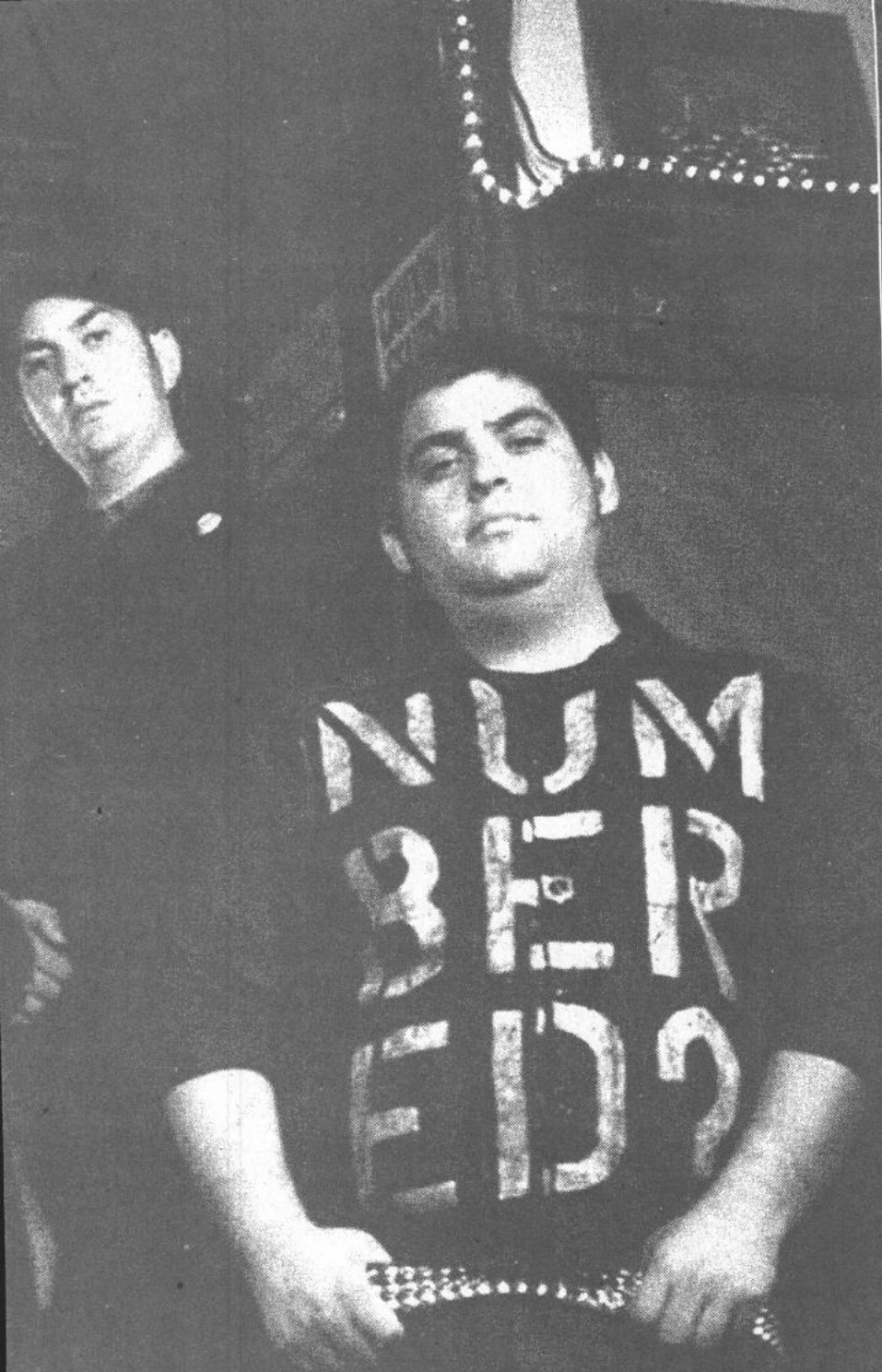
"He's fun, but he's also a very no bullshit kind of a guy. He can make you want to cry because he's so blunt. But it's good to have that, because being honest about what's good and what sucks is very important," he said.

Joey, who shares song writing duties with his brother, reveals more about himself with the new record. "Back to Higher Ground" is a step above "Leaving the Ways".

"Just in terms of the writing, lyrically it's a little bit more personal and a little but more of my personality and Jason's personality," he said. "I think we got a lot more in depth with the writing rather than being more vague and general with what we wanted to say. We,re really throwing ourselves out there with this one."

Joey admits that his approach to songwriting has changed over the years, thinking his audience used to prefer a more general "fuck the system" song. As the band has matured and his experience as a musician has grown as well, he started to realize that putting a little more of your self in the songs gives them that much more of an impact.





"If the song is not completely honest to your life and your experience, then it just doesn't really carry over," he said.

Though "Back to Higher Ground" is not necessarily a concept record, it's the closest thing the band has come to writing one. There is a cohesive element to each song fusing the collection together.

Though Joey plays in a punk rock band, non-conformist folk rockers like Billy Bragg and even Dylan seem to have shaped his songwriting more so this time out.

Though the band is not known for jumping on passing bandwagons, they still manage to draw crowds, be it playing clubs on their own or at the Warped Tour. Speaking about the million-plus selling bands that have started to take over the main stages at Warped Tour - bands that sound nothing like THE BRIGGS or the music that they supposedly evolved from - Joey is philosophical.

"The longer a genre is around, the broader its base gets, just like rock and roll in the 60's was a much smaller realm than it is now. The longer something is around the longer it starts to pull into different parts."

Though he doesn't begrudge this new wave of bands their success, he also doesn't feel a particular kinship to them either.

"I don't think there's anything wrong with success," Joey said. "I don't particularly like FALL OUT BOY or PANIC! AT THE DISCO, that type of music doesn't really do it for me, but I can understand that that is what the kids growing up now are relating to (them)."

He does see the aforementioned bands as a way for teens growing up now to get into the more traditional punk bands that built the foundation for the current genre.

"The best think that's every happened to some of these old punk rock bands was DROPKICK MURPHYS and RANCID. They might never have been known about by the younger kids if those bands weren't wearing ANGELIC UPSTARTS t-shirts and ANTI-NOWHERE LEAGUE patches," said Joey. "That's how a lot of younger kids found out about those bands. Music in general, more than anything, is still very word of mouth, which is really cool." ✪

THE ADICTS

By Jyrki "Spider" Hämäläinen / Photos By Breta Branyon

They're like an old addiction. And gladly we're not getting rid of them. Their latest project has been re-recording their debut album "Songs of Praise" and a movie coming along with it. Few questions about the meaning of punk, the instrument that might possible replace the violin and literature. Singer Monkey and guitarist Pete Dee are answering to the questions...

THERE IS ONLY ONE D IN THE ADICTS. IS IT SUPPOSED TO BE LIKE THE BEATLES TWIST?

Monkey: No. It's like a Slade twist.

Pete Dee: It's simple. Two D's means drugs, one D means nothing.

THERE HAS BEEN 30 YEARS OF PUNK AND YOU'VE BEEN AROUND SINCE THE VERY BEGINNING. HOW DID YOU MANAGE TO KEEP THE ORIGINAL LINEUP FOR ALL THESE YEARS?

Pete Dee: We have noIIdea really; Part of it is because we aren't in each other's faces all the time. We left our egos at the door, and we are a good band.

Monkey: Who else would want to be in this band?

WHAT DOES PUNK MEAN TO YOU?

Monkey: Punk is a 1970's revolution.

Pete Dee: It means nothing to me anymore., It's in my heart and that's really where it always was. It's just a different kind of Rock and Roll.

HOW HAS PUNK CHANGED OVER THE YEARS? OR HAS IT CHANGED?

Pete Dee: Now it's watered down to the point where I don't want to listen to it. No one is original anymore. That is what was good about Punk, Now it's Green Day they call that Punk....

Monkey: I don't wear a safety pin through my lip anymore so I think I have changed. Punk is about change isn't it? So if it hasn't changed then punk is not as punk as it thinks it is.

THERE ARE ONLY FEW PUNK BANDS THAT HAVE BEEN AROUND AS LONG AS YOU HAVE. WHAT DO YOU THINK OF BANDS LIKE THE UK SUBS AND THE DAMNED?

Rete Dee: Great bands, great people. We are all old mates at the end of the day, but how does Charlie keep going? What motivates him? Money. It's a living.

Monkey: They are as old and deluded as we are.

WHAT DO YOU THINK ABOUT NEWER BANDS SUCH AS GREEN DAY, THE OFFSPRING OR RANCID?

Pete Dee: They all have some good songs. What they represent in history is they are pop groups with hit singles and that's cool if you like pop music.

Monkey: I think you have accidentally asked a ten year old question, when the real question should be: Green Day, what do you think of the Arctic Monkeys?

DO YOU THINK THAT PUNK IS ANY DIFFERENT IN THE STATES AND THE UK?

Pete Dee: In the UK it's different... the music is different- (it's) more unique. In the USA you have a lot of bands who are copying each other over and over again, Some good bands in the USA though are worth listening to. We took a great band on tour with us called Bang Sugar Bang. Narcoleptic Youth is another decent band.

Monkey: Yes.

WHAT DOES THE TOUR SCHEDULE LOOK LIKE FOR THE REST OF 2006?

Monkey: There will be some shows with intermittent outbreaks of drinking followed by more shows with occasional rowdiness.

Pete Dee: In October, we will be doing the USA as far as we know.

CAN YOU TELL AS ABOUT THE RE-RECORDING "SONGS OF PRAISE" ALBUM AND THE FILM THAT COMES ALONG WITH IT?

Monkey: No, because it is all top secret stuff and we are constantly being watch by Interpol. (The band, not the organization. They nick a lot of stuff from us.)

Pete Dee: Well, the album is incredible. We have kept the feel of

it like the original and tried not to get involved too much with modern technology. The album has a live feel and the guitars are up and it rocks good. We are proud of it. I think the fans are going to love it, I know when I heard it at home for the first time it sent tingles all the way down my neck. As far as the film goes... well we paid this guy to do it and he has run off with the money. Another creep in the business- they're still there. It's ok we will sort something out extra.

"ROLLERCOASTER" IS A BRILLIANT ALBUM. I SAID IN MY REVIEWS TO GLUE IT TO THE CD PLAYER (IF THEY HADN'T GLUED "MADE IN ENGLAND" THERE ALREADY). ARE THERE ANY PLANS FOR A BRAND NEW STUDIO ALBUM. (JUST IN CASE THERE IS A CD PLAYER AROUND THAT DOESN'T HAVE THE ADICTS CD GLUED TO IT)?

Monkey: Yes and it is mostly done already, I just have to learn how to sing some of the songs and it will be finished.

TALKING ABOUT "MADE IN ENGLAND" AND THE CLASSIC THE ADICTS TUNES. WHICH ONES ARE YOUR FAVOURITES?

Monkey: Well to be honest I havent heard it all. I know is it's a mixture of classics. I enjoy most of our songs mainly because they are ours.

Pete Dee: The ones from the early days that no one can remember.

ARE THERE SONGS THAT YOU'RE GETTING FED UP WITH?

Pete Dee: I do get fed up with thrashy songs, but then it's nice to play them on occasions.

Monkey: Everything by Phil Collins, Sting and U2. Una Paloma Blanca, On The Ball City, etc etc...

HEARING A VIOLIN IS QUITE RARE IN PUNK. IF THERE WOULDN'T BE A VIOLIN PLAYER IN THE ADICTS WHAT OTHER INSTRUMENT COULD YOU HAVE?

Monkey: A tuba.

Pete Dee: I would like to see some brass at some stage and maybe some circus freaks.

WHAT SHOULD WE ALL GET ADDICTED TO?

Pete Dee: The Adicts. What Else???!!!!

WE'VE ALL READ "CLOCKWORK ORANGE". WHAT SHOULD WE READ NEXT?

Monkey: When you say we who do you mean? If you want me to suggest to you what I like to read, then I would say George Orwell, T. H. White, Tom Sharpe, Spike Milligan, anything about football or horse racing, the thousand oaks acorn, and the numbers on my lottery ticket.

Pete Dee: Brian Clough's biography. Now there's a good read.

WE'VE ALSO SEEN THE FILM. IS THERE ANYTHING ELSE WORTH WATCHING?

Pete Dee: There are lots of great films out there too many to mention.

SOME OF US ALSO HAVE THE SOUNDTRACK ALBUM. WHAT ELSE COULD WE LISTEN TO (APART FROM THE ADICTS OF COURSE)?

Pete Dee: I'm listening to Arcade Fire at the moment- good band. They're rough and I like that. Their songs are simple and have a good groove, a bit like Talking Heads in many ways. But hey every band these days sounds like someone... I was listening to a great punk rock song the other day by a German band called Bash- a song called five dollar haircut, Now that had guts and the same feel as Sham's Borstal Breakout.

ANY FINAL COMMENTS?

Pete Dee: We are Just getting started. 30 years and we are just beginning to gel! (laughter)

THANKS A LOT FOR YOUR TIME AND KEEP UP THE ADDICTION! ✪

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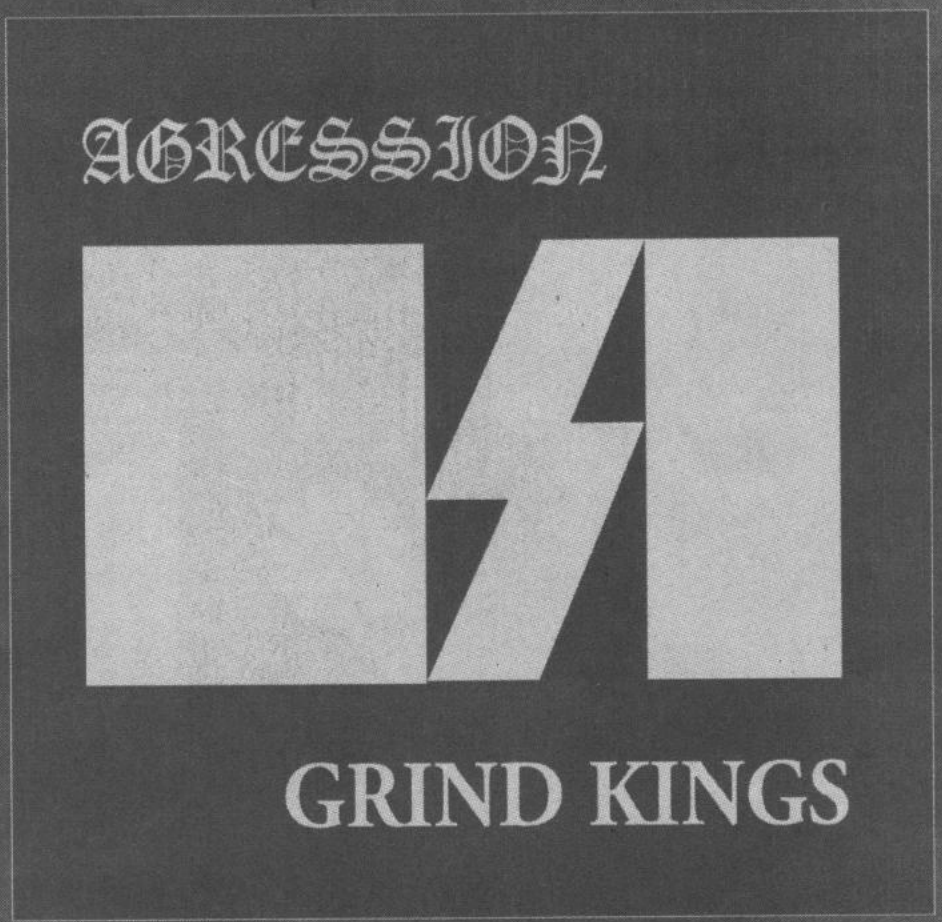

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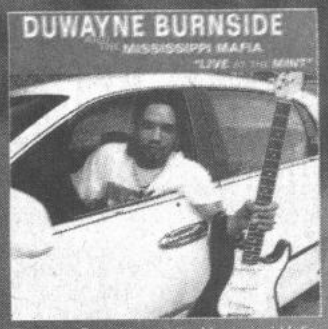

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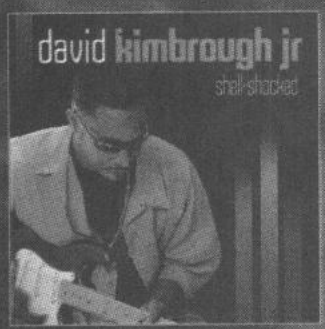

David Kimbrough Jr
SHELL-SHOCKED

Agression
GRIND KINGS

HANK III

By Angela Kinzie / www.aekinzie.com

The day after I interviewed Hank Williams III I was at a friend's house flipping through channels and happened upon CMT which, at that very moment, was airing CMT's Greatest Outlaws. Out of interest I watched and saw two Hanks, but I must have missed III, didn't I?

One of Hank III's musical heroes, in a song called Nashville Rash, once sang, 'I'm too country now for country just like Johnny Cash.' Like Cash's frustration and bird flipping toward Nashville in the mid '90s, maybe III's style of Outlaw just doesn't fit in... at least in the eyes of some. In my humble opinion Hank Williams III deserves a place on that list every bit as much as the most respected of those artists and much more than some of those named. With a record collection that spans from The MELVINS, HUSKER DU and SICK OF IT ALL, to George Jones, to the stacks of underground and up and coming bands filling his shelves, it's hard to find an artist more committed to his love of music. Like too many artists before him, he receives criticism for, as a whole, simply being himself. It's also just as hard to find someone who musically can be seen as having such split personality. Shelton Hank Williams III travels the world introducing himself, first, with the third generation style of Williams' country music, with a voice, sound, and look that often frighteningly resemble that of his grandfather. The second half of Williams' show is subject to his love of heavier music. ASSJACK, whose sound is a mix of hardcore punk and metal, claims several members of his 'Damn Band,' which return to the stage alongside him just minutes after the country, or as it's sometimes called, hellbilly, punkabilly or cowpunk, set is finished. After numerous battles with his record label and criticism from fans on both sides of the fence, Hank III's refusal to edit and limit himself and to continue pursuing his love of different styles and ideas should definitely be more than enough of a reason to put him up there with the top of that list and remind everyone that Hank, though a 'different breed,' just like his dad and granddad, is definitely a Hank and will do things his own way. Before a mid-June show in Spokane Washington, in the midst of his warming up, Hank returned the call I'd made just minutes before. Besides feeling a bit under the weather and pretty burned out from life on the road, he took some time to talk with me about, among other things, his love and dedication to both sides of his music.

HAVE YOU ALWAYS BEEN INTO PUNK AND METAL? I FIGURED YOU PROBABLY GREW UP AROUND MOSTLY COUNTRY MUSIC.

Mmm, figured wrong. (laughs)

I WAS THINKING AS A YOUNG CHILD.

Mmm... Still figured wrong.

OK... (LAUGHING)

So... uh, my parents divorced when I was two. I was raised by my mother. I'd only see my dad... The first time I ever saw my dad I was, like, nine years old. Then I'd only go out maybe a week out of a year and that's it... seeing him. So, I got my first drum kit when I was eight years old, and my first set of records was BLACK SABBATH, TED NUGENT, ZZ TOP, and KISS from my mom's sister. So, she's the one that unpurified my soul. That is where the love of the harder music came from, was because of my drums. And 88.5 in Atlanta changed my life. I was probably about eleven to twelve when I started listening to that radio station, and they just kept PLAYING CORROSION OF CONFORMITY, DEAD KENNEDYS, SEX PISTOLS, MISFITS, 7 SECONDS, DRI, all kinds of crazy stuff, and my love for that just kept getting more and more. I had a very neo- Nazi Christian mother and a stepfather that was... you know, that literally burned my records and wouldn't let you in the house if you had a, say, 'Metallica Up Your Ass' shirt on or something like that. So, and that's when all the Satan seminars and all that shit was going real big, playing LED ZEPPELIN backwards and all that. But, *I* have always been into the heavy stuff ever since day one, and I'll be into it until the day I die!

ALRIGHT, WELL, THAT'S COOL. I LIKE IT TOO! AND, YOU RECENTLY DID A SPLIT WITH THE ANTISEEN?

I did that awhile back. Yeah, we've got a seven- inch that's out there. Jeff (Clayton) wanted Ruby Get Back To The Hills. I just messed around and... came up with something.

I WAS GOING TO ASK YOU ABOUT SOME OF YOUR PUNK AND METAL INFLUENCES, BUT I THINK YOU PRETTY MUCH ANSWERED THAT.

As far as playing is concerned, Buzz Osborne from the MELVINS and Dale Crover, that guitar style and drumming style. Influences... the CRO-MAGS, SICK OF IT ALL, old AGNOSTIC FRONT, uh, all kinds... I mean, I got... I mean, we're just talking about one style of music; we're not even talking about the stoner shit.

RIGHT.

I'm pretty into a lot of stuff, very open- minded. I listen to as much as I can, and half the bands I listen to now days are from the road. I'm literally surrounded by, like, almost two hundred CDs I've just gotten on this trip, just from bands on the road. So...

A LOT OF PEOPLE DON'T LIKE PUNK THAT LIKE COUNTRY AND VICE VERSA. WHAT ARE SOME OF THE SIMILARITIES YOU SEE THAT MAKES YOU WANT TO PLAY BOTH?

If you were just looking at it, maybe the sorrow. Or the, uh... not sorrow, I guess the... It's like, I don't know, maybe a depressing dark kind of thing with some of the country music, not all of it.

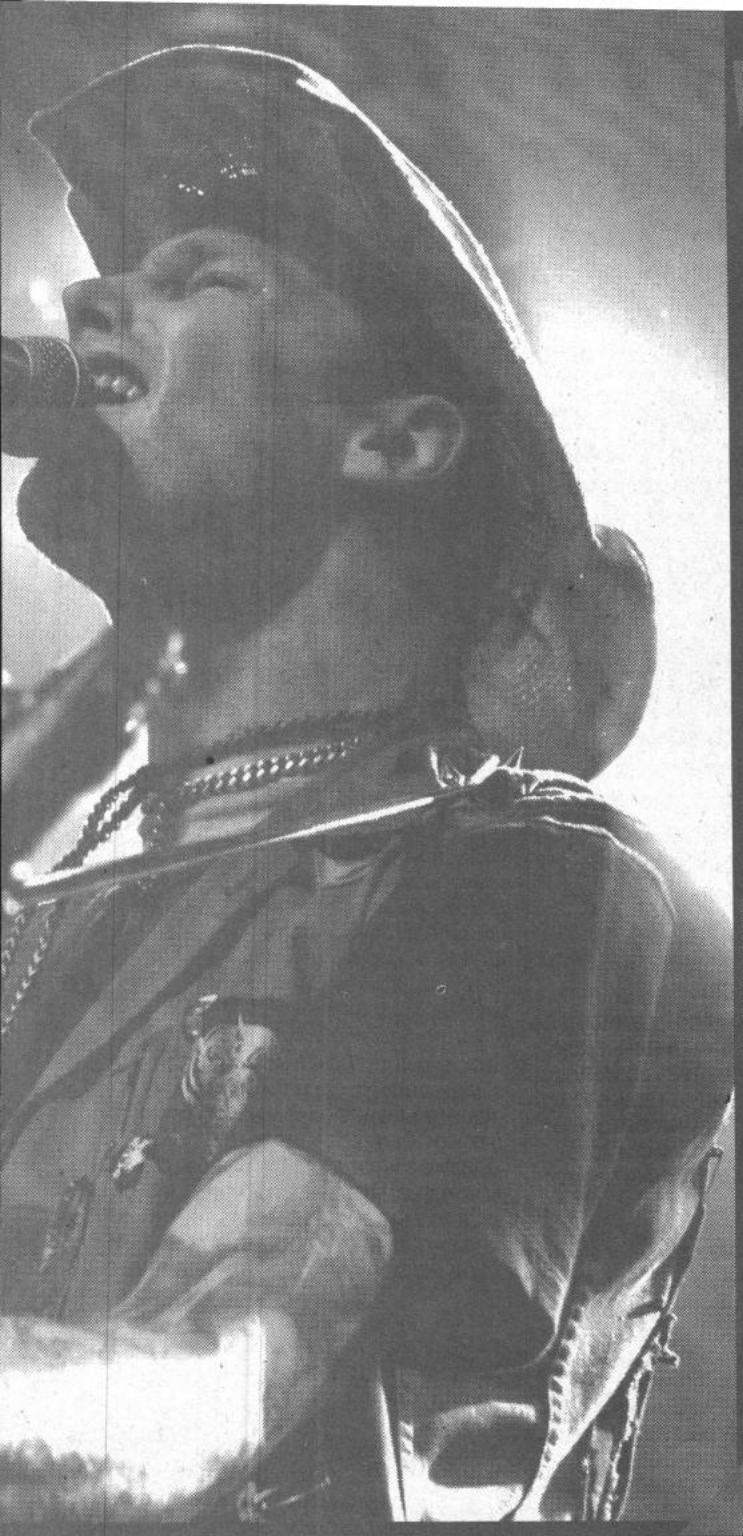

PHOTO: HALI MCGRATH

PHOTO: HALI MCGRATH

KIND OF A LONELINESS, MAYBE?

.... I've answered it better before. Right now I'm just kind of, fuckin'... The similarities would be, like, Johnny Cash would sing about fuckin' bein' in prison or doing cocaine, or I don't know, man, I'm fuckin' blanked out on that one. Similarities... I keep 'em separate. I know you either see it or you don't. Punk rock is all do it yourself and fuckin' attitude and shit like that. With Johnny Cash there's some attitude there, with David Allan Coe there's some attitude there. The drinking thing is pretty common as far as, you know, BLACK FLAG doing Six Pack or FEAR doing their fuckin' beer song. And the beat is similar. If you're playing fast bluegrass or fast country the beat is kind of the same. But still, to me punk rock is screamin' and about being mad and fuckin' up in your face and just, *blahhh!* And country is, you know, it's a little different. So... I'm not answering it the best right now.

IT'S OK. I LIKE BOTH BECAUSE I FEEL LIKE THE OLD, OR GENUINE, COUNTRY AND PUNK THEY BOTH COME FROM A PRETTY REAL PLACE. THAT'S ONE THING I SEE AS A MAJOR SIMILARITY.

I hear you.

SO YOU LIKE BLUEGRASS TOO?

Oh yeah. Jimmy Martin was the king. Like I said, I'm pretty open- minded on what I listen to.

WITH THE COUNTRY AND HEAVIER STUFF, DO YOU HAVE ONE THAT YOU LIKE MORE THAN THE OTHER?

It's all one big ritual. I mean as far as what I listen to more is harder music. It's my psychiatrist, basically. I go through my moods, but the show is one big ritual. And, if I got a country voice the night of the show, then I love the country set. If my voice is fucked and I'm sounding like a god-awful Tom Waits trying to scream and I'm feeling for my fans, it's a little more... not as fun, but only because I'm wanting to do a better show.

I'M SURE IT'S HARD FOR YOU TOO, SCREAMING AND DOING THE COUNTRY STUFF ALL TOGETHER IN ONE NIGHT.

Well, for four weeks it's OK, but when we do the eight week tour it fuckin' takes it to another level as far as fightin' that fight. It's a never- ending fight that I deal with every day. I'm always... I'm already in the zone of trying to get warmed up.

I READ THAT MAINLY THE REASON YOU STARTED PLAYING COUNTRY WAS BECAUSE OF MONEY ISSUES.

Yes.

THEN THAT LED TO YOUR RELATIONSHIP WITH CURB RECORDS, AS NEGATIVE AS THAT TURNED OUT TO BE. BUT I WAS WONDERING IF YOU COULD BRIEFLY EXPLAIN A LITTLE ABOUT THAT FOR THOSE WHO DON'T

KNOW?
It was a one- night stand that waited three years to tell me I had a kid. In the meantime I was out there playing in BUZZ KILL, a band WHIPPING POST, a band BED WETTER, and a band called RIFT and a band called SELINA. Those were all the projects I was working on at different times, *but* I was making 50 to a 125 bucks a week, being young, hanging out with fuckin' unwanted musicians, you know, doing our thing, being the outcasts. And I had a judge tell me (he imitates) 'Son, you gotta get a real job. Playing music ain't no real job. You gotta go out there and start paying for this kid.' And, so, a real job to me was to deal with the fuckin' assholes on music row, get out there and get on the road, get into this country to be able to get back into the rock and try to bleed it together a little bit. So, that's what happened.

AND CURB TOLD YOU THAT THEY DIDN'T LIKE THE SONGS YOU WERE CHOOSING OR THE WAY YOU WANTED TO RECORD THEM?
They're used to producers. They're used to people not giving a fuck; they're used to bossing people around. They're not used to dealing with somebody that's more do-it-yourself, more independent, marching to their own drum, not somebody else's. So it goes back to, look at their acts and look at me.

AND YOU DID THE WHOLE 'FUCK CURB' CAMPAIGN WITH THE T-SHIRTS AND THE STICKER ON YOUR GUITAR AND EVERYTHING.
Oh yeah... I've been fighting that fight for a long time. I've been fighting it in court, and it's just an ugly situation. It's just like doin' time, so I've got about a year and a half, two more years. Then I'm a free man.

WELL, CONSIDERING, THAT'S NOT TOO BAD.
...No, no. I take it they didn't like Dick In Dixie and Trashville? Well, they're letting me put it out. I mean, they agreed with me in court. I'm the very first artist ever in the history of country music association to ever put out a country record with a parental advisory on it. So, I'm winning the battle. I'm making Curb Records change their name to Bruc Records in the meantime.

SO THAT WAS ALL YOUR DOING THEN?
Hell yeah. That's fuckin' like two and a half years in a court room to do that. It's like fighting the president.

YEAH, YOU DESERVE RESPECT FOR THAT.
I'm just trying to give other bands inspiration too...

DO YOU THINK THE ANTI-NASHVILLE MOVEMENT WILL GET BIGGER IN THE FUTURE?
I don't know. I just know the bible belt needs to be getting crushed more and more and Nashville... Hopefully some musicians will be back in charge of the music business instead of lawyers.

DO YOU THINK PUNK ROCK, LIKE COUNTRY, IS GETTING MORE COMMERCIAL AND LEAVING SOME OF THE MORE GENUINE STUFF BEHIND?
Of course. The best bands you never hear of are from the underground! I haven't turned on MTV or fuckin' listened to a radio station or any of that shit in probably five years. And if kids can still consider, like, GREEN DAY punk rock or shit like that... Anything with that melody, it's not punk rock to me.

ANYTHING WITH MELODY?
Yeah, to me. With the kind of punk rock I'm used to listening to, I mean, it's a different thing. Everybody's aspect of punk rock is so... I mean, the most snobbish people you'll ever meet in the world... And some people are, like, really hardcore like, 'this is punk rock, and this is not!' You know, like, going way back starting with the seventies and giving you your facts and all this stuff. So, it's hard to say. Bands like GREEN DAY and all that shit, I cannot consider that even near punk rock... to me. Uh... go listen to HUSKER DU's 'Land Speed Record.'

YEAH, THAT'S CRAZY STUFF.
You know, that's fuckin' punk rock man... to me. So, I don't know, it's just a weird thing. It's almost like politics when you start talking like that. (laughs)

YEAH, I KNOW. THE ASSJACK CDS, YOU ACTUALLY BURNED THOSE CDS YOURSELF, LABELED AND PACKAGED THEM (IN ZIP LOCK BAGS) AND SOLD THEM AT THE SHOWS.
Well, I was for a while. I was able to sell 10,000 like that, but I've been forced to stop for now. So...

CURB FORCED YOU TO STOP?
...Yes. It's a breach of my contract if I sell them at my shows. So, I'm getting them out there, giving it away.

DO YOU GET NEGATIVE FEEDBACK FROM THE COUNTRY FANS WHO DON'T LIKE THE PUNK OR VICE VERSA?
Of course, every show there's always somebody who doesn't get it. You know, I'm here to do what I do, and I'll listen to what you have to say good or bad. I can't please everybody, or I'd have been dead a long time ago.

I SEE A LOT OF OLDER PEOPLE, THOUGH, COMING TO SEE YOU. I THINK THEY LIKE IT... AT LEAST THE PART THEY COME TO SEE I KNOW THEY LIKE. I DON'T KNOW IF YOU'RE CLOSE TO YOUR DAD, I HAVEN'T HEARD OR READ ANYTHING ABOUT THAT, BUT DO YOU KNOW HOW HE FEELS ABOUT YOU MIXING STYLES OF MUSIC?
I don't know... never heard. So, you know, all I can tell you is I'm the reason SUICIDAL TENDENCIES and FISHBONE was in his video, like, fifteen years ago. So... He knows I'm a different breed or whatever.

DO YOU FEEL A CONNECTION WITH THE KIND OF PERSON YOUR GRANDFATHER WAS?
I'm just a fan more of Hank Williams than knowing the kind of person he was, I mean, you know...

RIGHT, HE DIED A LONG TIME AGO.
Yeah, he died when my dad was three. So, I never knew him, so I'm just a fan of him just like anybody else.

THAT MUST BE KIND OF A WEIRD FEELING.
Yeah... It is what it is.

DO YOU FEEL LIKE YOU'VE EARNED RESPECT FROM YOUR COUNTRY HEROES AS WELL AS YOUR PUNK HEROES?
I've at least got to do my rounds with a lot of the country folks before they died, so... I've definitely done my time and had my fun. Hell, you know, courted with Dimebag and David Allan Coe, I've been busted smokin' pot by Ozzy and, fuckin', courted with The MELVINS, Duane (Denison) from the JESUS LIZARD, got to be around Mike Patton. And all just on and on and on and on. I mean, it's never ending.

DID YOU EVER PLAY WITH JOHNNY CASH?
Not play with him, just know him. That's my dad's godmother, June (Carter Cash) was. It goes way back.

THAT'S RIGHT...
But, George Jones, Willie Nelson, Johnny Paycheck, David Allan Coe, Waylon Jennings, you know, all that, so I got in just doin' what I do.

I'M CURIOUS IF THERE ARE ANY INTERESTING STORIES BEHIND YOUR BOOTS AND HAT?
Oh... just, the boots have done every country show I've ever done. That's twelve years of touring. The hat I bought off of some kid, maybe eight or nine years ago, because I thought it had... I told him it had some character to it, and I said, 'I'd offer you 100 bucks.' And he wouldn't sell it at first, then he came back and said, 'I'll take 60 for it.' And I was like, 'hell, I'll give you 100 and promise it'll be on as many album covers as I can get it on.'

I WANTED TO ASK YOU ABOUT THE SONG D RAY WHITE.
Yeah.

I KNOW ABOUT HASIL ADKINS, BUT I WANTED TO ASK ABOUT THE PEOPLE IN THE SONG AND THE INSPIRATION BEHIND IT.
Well, the video, first, The Dancing Outlaw. It's a story that will either make you laugh or make you sad, one of the two. I even understood the pain and... the strongness of that kind of bloodline and those kind of people. I went down there, just me and my dog, hung out with them and got to know everybody and have the respect of them. You know, unlike Big and Rich who sings about Jesco (White), and they've never even met him. You know, everybody in Boone County (WV) will know, them guys ain't shit, but Hank III, he's one of us... just about, you know. I have a lot of respect for those people. ✪

MARK LIND

Alright, kids. The last two columns I did were intended to be funny but I'm gonna transition from here on in to something more serious. ..... though not too serious. As I type this column I am shitfaced off a box of wine. I figure this is the best way for me to be surprised when I read the official publication. It's like a person with Alheimers hiding their own Easter eggs.

So here I am sitting in my living room on a Tuesday night. Tomorrow the Ducky Boys drive to DC to play with Rancid at the 9:30 club. If 18 year old Mark could have foreseen this then he'd have a boner. It is no secret that bands like Rancid, Green Day, The Bruisers and the Anti-Heros are what inspired me to do this in the first place. And tomorrow we get the chance to meet up with Rancid as peers and share the stage with them yet again.

So let's talk about Rancid. Hell, let's talk about life. These days are not so easy for me. I recently called an end to a six year relationship. It wasn't an easy decision to make. There are habits and comforts that come with that sort of time frame. Its hard to walk away after so long. But I did it and thanks to Rancid and a few other bands I know I'll be ok. Let me explan:

RANCID - LIFE WON'T WAIT - As far as I'm concerned this is the best CD ever put to tape. Sure, call them a Clash knock off. Call them whatever you like. The fact is that few bands if any have put such a masterpiece to tape in our lifetimes. This record is varied and yet inspired and from the heart. I listened to this record every day in the summer of 1998 when it came out. That year I was going through a serious break up with my first real girlfriend and my psyche and happiness were in a constantly fragile state. If I didn't have this record then I didn't have anything. I'd say that on an average day I listened to it an average of 5 to 7 times that summer. It came back into heavy rotation in the summer of 2003 when my most serious girlfriend and I were having troubles and moved apart. Of course, that year also saw the release of "Indestructible" which also spoke directly to people in my shoes as Tim Armstrong himself saw his heart being shattered. But "Life Won't Wait" still kept my mind occupied and my heart in one piece. And then this summer it has made yet another comeback. My old copy was scratched and wouldn't play so I invested in a new copy as if by some sort of subconscious need. It arrived just in time to bail me out of tough times again. It isn't necessarily the lyrics that do it. Tim is writing about happier times and hopes of falling in love. But it brings me back. And it reminds me why music is such a big deal in many of lives. And it reminds me that "when I got the music then I got a place to go". If you are a doubter of this album then I beg you to open your mind and open your wallet. Give it another try and don't let this masterpiece go over your head.

ELLIOTT SMITH - VARIOUS SONGS - You wouldn't think that such a mellow songwriter could really inspire a punk rock guy but let me tell you, Elliott Smith is nearly a saint in my book. The guy has (had) a way with words and an ability to nail the Beatles that even George, John, Paul and Ringo couldn't do after their split. It's become cliche in punk rock to go acoustic and I'm as guilty as the next guy but Elliott Smith shows you how that instrument was intended to be played and how the acoustic guitar and be a tool that can dig to the center of one's soul. In addition to that he offers albums like "Figure 8", "XO" and "From a Basement on a Hill" where he turns up the volume (to a reasonable level) and plays all the instruments himself. I've gone several weeks this summer without listening to anything but Elliott's music. I recommend the songs "Say Yes", "Somebody That I Used to Know", "Between the Bars", "Waltz #2" and "Division Day" among others.

THE MORGAN KNOCKERS - 475 - Like me, these Boston area kids are big time Rancid fans. But they mix their love for Rancid with the experience of growing up in Waltham, MA to create their own sound and message. I went and saw these guys live at the Abbey Lounge in Somerville, MA last Saturday by myself and got more than I bargained for. They play each show like its their last and there are 50,000 people watching them. Check them out at www.myspace.com/morganknockers. There is nothing more believeable in rock n' roll than a band that is willing to throw its heart on the stage and step on it for the entertainment of others. These guys put daggers in their hearts in the name of entertainment.

THE REPLACEMENTS/PAUL WESTERBERG - ALL - Whenever I feel like no one can possibly understand how I feel I throw on a Paul Westerberg CD (either solo or with the Replacements) and he nails my feelings somehow, somewhere on that CD. I've met Paul and it was clear that he was a unique guy. But he strikes me like an idiot savant in some ways. He was blessed by God with an ability to read the human spirit and explain it to a layman and even he doesn't have a complete understanding of what he's been given. It reminds me of something out of Hollywood where someone like Harry Potter doesn't understand his own gifts. Paul Westerberg is about as close to a poor man's profit as we've seen since Bruce Springsteen. "If being afraid is a crime we'll hang side by side". Pass the fuckin' paxil! Check out "Come Feel Me Tremble", "Mono/Stereo", "14 Songs", "Tim" (Replacements), "Pleased to Meet Me" (Replacements). If you got some extra cash then watch the DVD for "Come Feel Me Tremble" too and go on Youtube.com to see some videos of Paul playing some of his classics live.

MY EX - What can I say that hasn't been said throughout the 3 records I've released since 2004? I love her. I hate her. She made me who I am. She made me who I hate. She made me a better man. She made me into the nut most people are uncomfortable with today (including myself). Sometimes we have a tendency to look at our past and assume it was easier. It was not easier. It just wasn't now. I'm tempted to get "2006" tattoo'd on my arm so that 10 years from now I can look at it and remember.... "no. It was not any easier then". Who knows what the future holds? But right now she has inspired me to dig deep into my heart and re-evaluate who I am for good and for bad. I love you, K.

MY BEST FRIEND - I was fortunate enough this year to meet another young lady who has served a role that I never expected.... best friend. Yes, I am attracted to her. Yes, I'd drop what I have to pursue that. But I'm not holding my breath. She came along at a time when I was convinced that the world was evil and she showed me that there is some good in humankind in the most unlikely of places: a girl 8 years younger than me. I was burned hard a few years ago by the last person I opened my life to. When the shit went down I never expected to see another new face in my life. In fact I expected to see my days out as a hermit in the woods of Vermont like the Unabomber. But once in a while life throws a little curve ball at you when you least expect it and your heart melts and the walls fall down. And that's exactly what happened here. Again, who knows what the future holds? But right now she has shown me that being a cold hearted son of a bitch is doing nothing for me but letting life pass me by.

So there it is. Summer 2006. That's what I got. A lot of heart ache. A lot of inspiration. A lot of rock n' roll. A lot of alcohol. Was there a point to this column? Not this time but maybe next. In the meantime, check in with me. Let's keep in touch.

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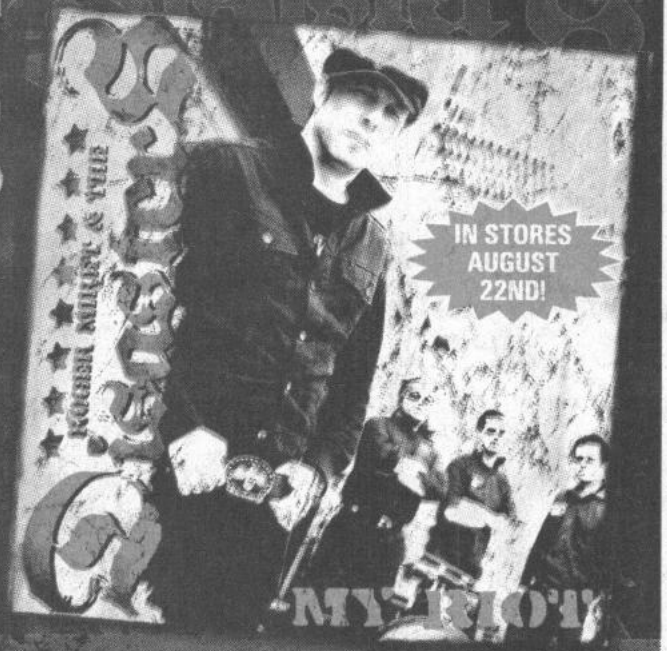

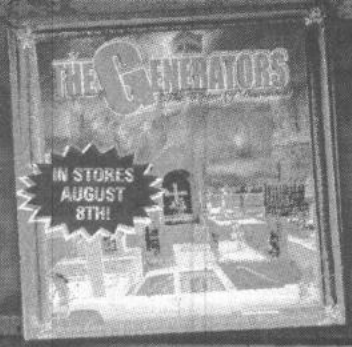

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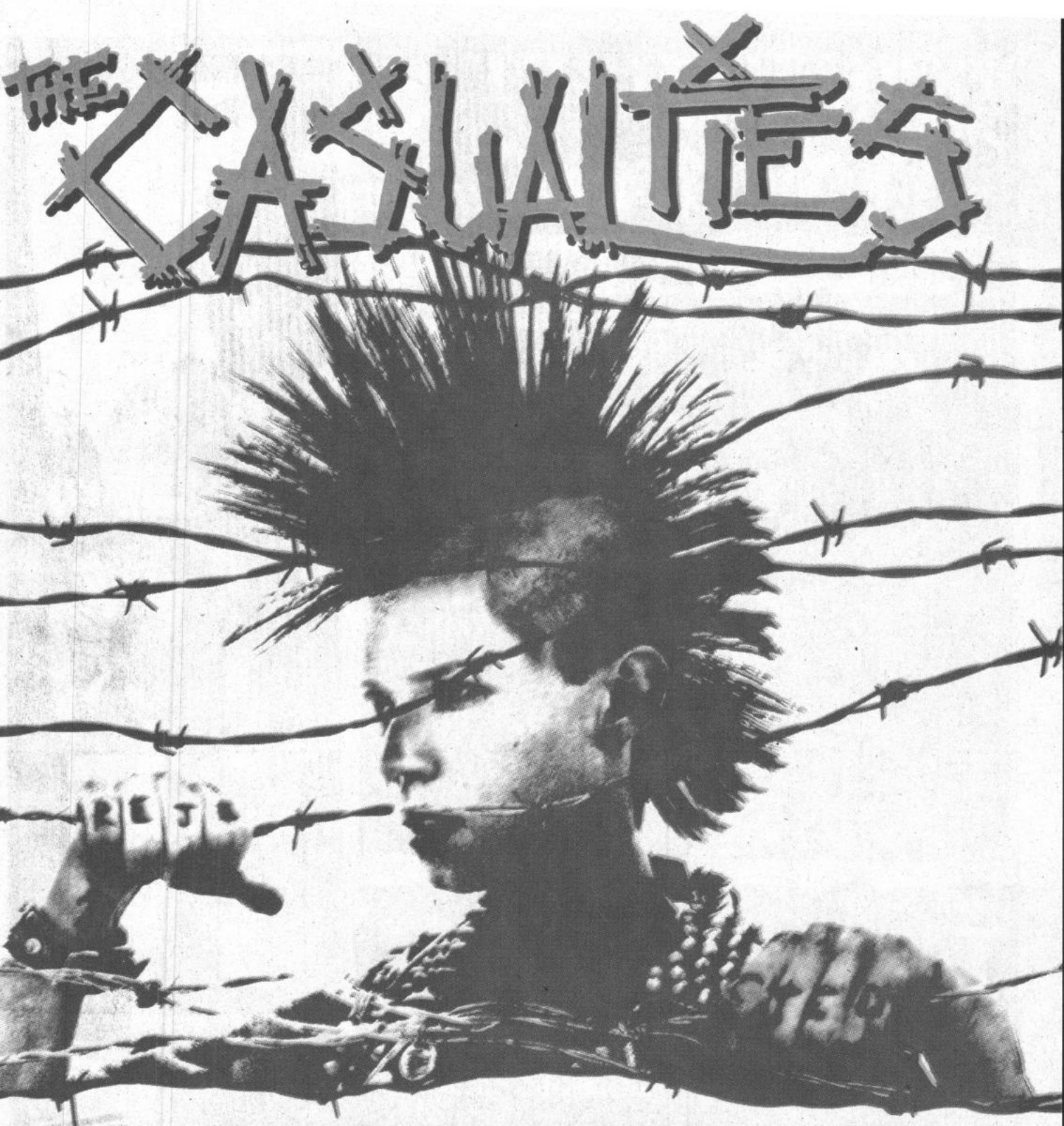

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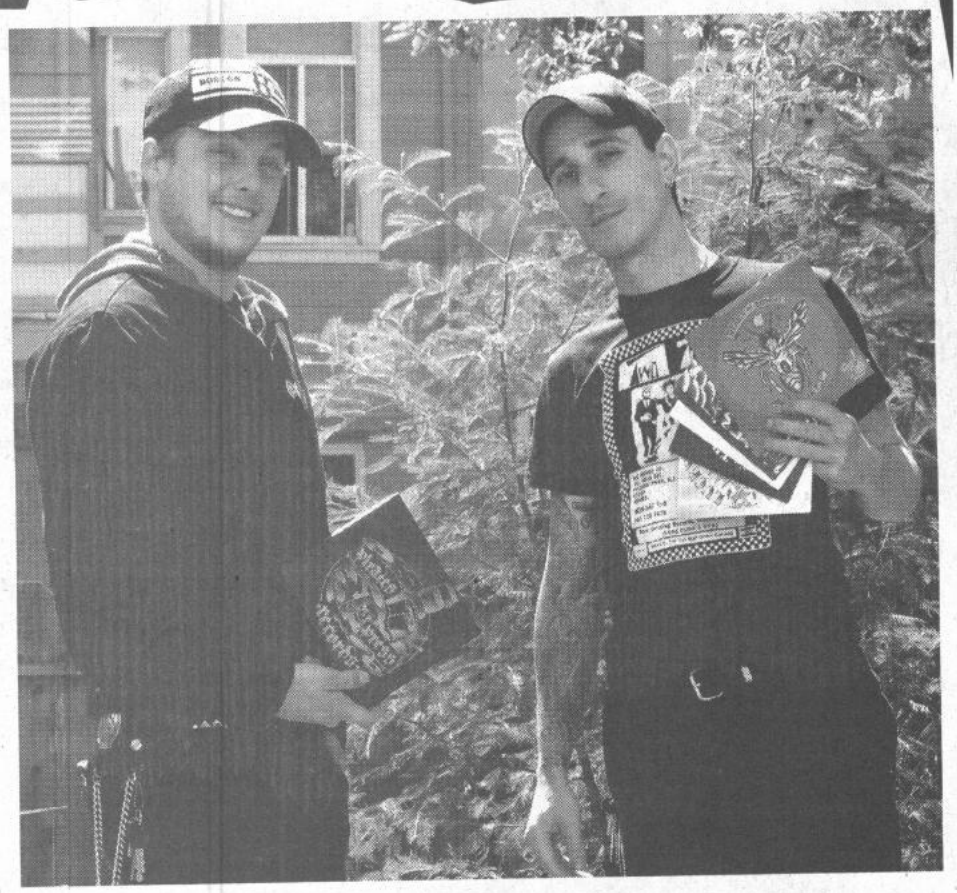
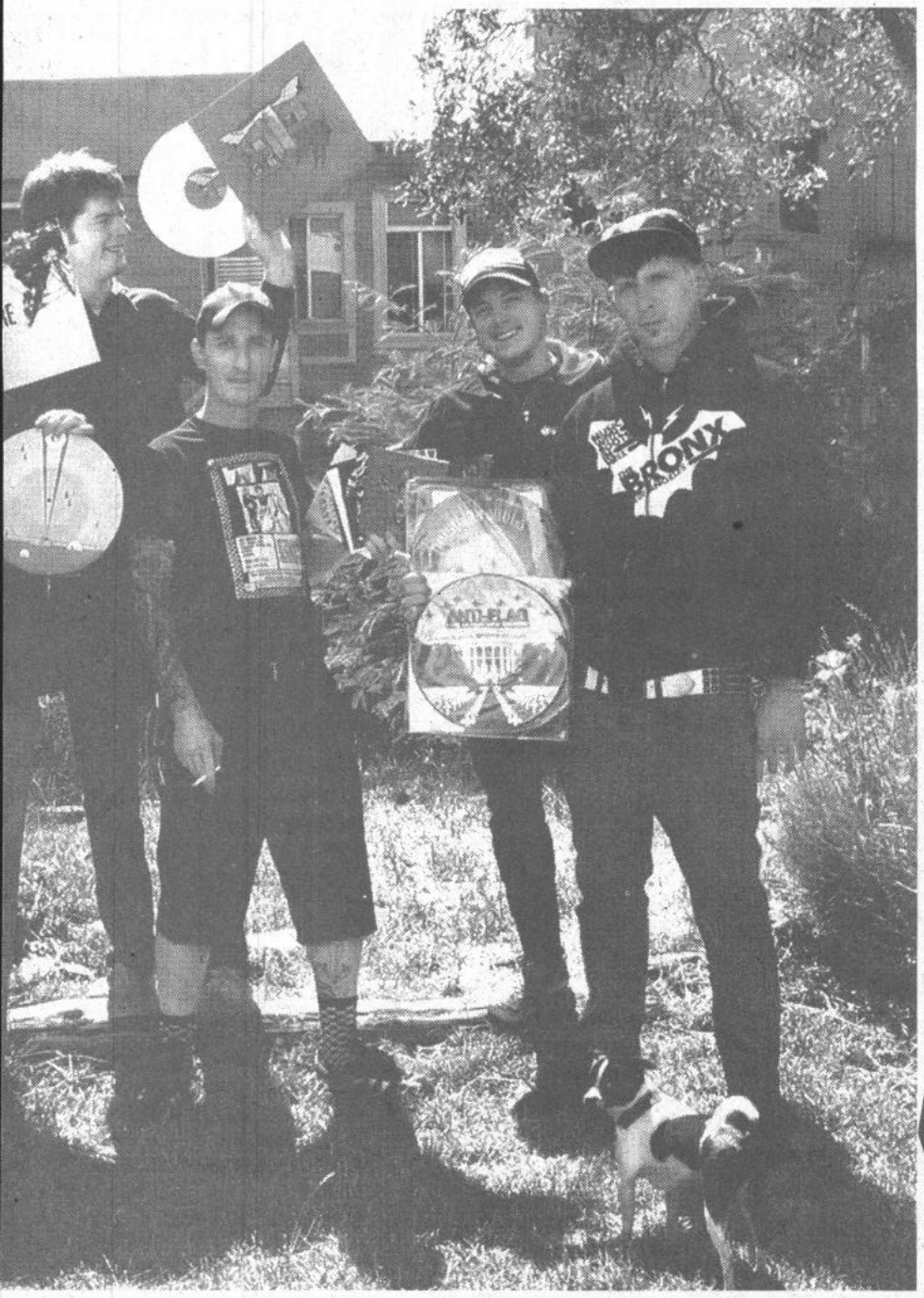


By Karyn Gray

I like pirates. I like watching movies about them and reading books about them. They're usually portrayed as drunken bandits, preying on high society folk by stealing their money or forcing them to walk planks. That's not why I like them, though. I like them because they're rebels. They do their own thing. In my experience, people like that aren't always bad, but they often get a bad rep. That being said, I've never really bought into the idea that all pirates were evil, so I decided to look into it. After all, my 8th grade teacher always reminded me that there are two sides to every story in history.

Sure, pirates were badass. But the height of piracy was during a particularly badass time in history. They didn't want to do things according to the accepted code, so they did things their own way. They were the original DIY crew. At an age when many countries toiled with oppression, pirates elected their own captains, offered an early version of workman's comp, and gave slaves an atypical chance to be free. Unlike the greedy captains of merchant ships, pirate captains gave their crew members an almost equal share of the spoils. They were a floating democracy. They saw the injustices and cruelty on other ships and communities back on land, and weren't



down with it. So they started their own scheme. Though most of these crews formed around 300 years ago, there is one notable group that formed far later in history. The Pirates Press crew came into being in the fall of 2004.

I had to do a little research to find out what the historical pirates were all about, and so I did the same with Pirates Press. I had heard of them. I knew they existed. But it wasn't until I called up the captain, Eric "Skippy" Mueller, one of the Pirates Press founders, that I understood the full picture. Before he turned pirate, Eric actually worked for TKO Records, and later at another music manufacturing company in San Fran. His boss at the latter company was a typical money and power whore.com. He didn't care about the music, bands, or quality product. Needless to say, he and Eric didn't see eye to eye. And so Eric did what he had to do; he mutinied. Actually, they rumbled outside of a NYC bar, and Eric and Greg DeHat (singer from SF punk band, the Lucky Stiffs) promptly formed their own crew. Half of the original pirates left that manufacturing company to join up. They took all of their knowledge, experience, and most importantly passion to support, not exploit, art and music and set sail.

But that doesn't end the Pirates Press chapter in the history books; that begins it. A few years later they're going strong, but not by ripping others off, as historical pirates did and as so many presently in the industry do. Instead, they help people to manufacture quality merchandise without having to pay the high prices and deal with the bullshit that other companies offer. You can go to them if you need vinyl, CD, or DVD manufacturing, custom packaging, or graphic design. If you need T shirts, business cards, pins, calendars, pretty much anything under the sun, these guys have the know-how to hook it up. Because of their relationship with resources all over the world, all their products can be shipped anywhere at the fraction of the average price.

They assert that the collective "protects independent labels, bands, artists and businesses from being swindled and handicapped by big corporate manufacturers who really don't care about them." Well, blow me down. That sounds pretty great to me. There's actually an alternative to the maddening corporate shenanigans. If you, say, have your CD release party in a few weeks and would love to have your new merch there in time, these guys will haul ass to get it done. Not because they're charging you an arm and a leg, but because they care. Because getting new merch in time for a show rules, and they know that.

As if they didn't have enough that they're doing for the scene, they also started Pirates Press Records seven or eight months after the initial formation of the company. In addition to being a vehicle within the Pirates Press family, it's also meant to be a "collector's label" that works together with other bands and labels. They bring about amazing limited and collectable projects like compilations and box sets. As they put it, "It's not about competition, it's about the music and bringing everyone together on quality projects and releases." As a perfect examples, check out the two LPs coming from The Ratchets and The Lucky Stiffs. Their latest project, "Under One Flag," is going to be a 30 band comp also released as a Double LP Picture Disc Gatefold. Solid.

Eric told me that they called themselves Pirates Press because it seemed to fit. After all, "Everyone likes pirates," he said. Actually, if I was a tyrannical merchant ship captain I probably wouldn't. And if I was Eric's tyrannical ex-boss I probably wouldn't either. But if I were an individual who condemns tyranny, but who values doing things fairly and democratically, then yeah, I'd say I like pirates. If I was an individual who values art and music and who loves helping the collective of creative people in world whenever I can, then hell yeah, I'd say I like pirates. And, of course, if I was an individual who values a damn good bargain, and incidentally, I certainly am, then I'd say, "Aye, I bloody well love pirates." Join in the mutiny. Pirates Press has started a revolution. ✪

ANTI NOWHERE LEAGUE

By BillyBadBreaks / Photography By Breta Branyon

If you are unaware of the ANTI NOWHERE LEAGUE's first album "We Are The League", are you sure you are reading the right magazine? That record exploded on the British punk scene and created a wave of enthusiasm and outrage not seen since the SEX PISTOLS. They could entertain and repulse in equal measure. After a long period in the wilderness they are back and as obnoxious as ever. Their erstwhile singer Animal agreed to an interview as long as I promised to keep it short.

WHAT DID YOU DO PRIOR TO FORMING ANWL? I READ THAT YOU RODE MOTORBIKES AND WERE GENERALLY A BIT OF A HOOLIGAN. IS THAT TRUE? HOW DID THE BAND GET TOGETHER AND WHY?
Who me? You got the wrong man! Yes, I went to private school and then on to Cambridge... anyway 'nuff of that.. Yes, I was dragged up on a council estate where the tough were beaten and the weak were beaten savagely... I was weaned on Jamaican reggae and rode with a bunch of outlaw motorcyclists called the Chosen-Few. I then heard the PISTOLS, the STRANGLERS, the RAMONES, etc and I was .. changed! My brothers let me go and I joined a punk band. The rest is history.

WHAT PROMPTED IT TO START BESIDES THE PROSPECT OF TEARING UP THE COUNTRY AND GETTING PAID FOR IT?
An old comrade of mine Magoo, who ran with an outfit called the TOADS formed the band back in the late seventies. We then pulled in Winston from the REBELS and PJ who is Iranian just to add the color! This was indeed a pretty looking outfit!..

YOUR FIRST RECORD "STREETS OF LONDON" WAS ACTUALLY A COVER VERSION, AND IT SOON WAS BANNED BECAUSE OF THE HIGHLY OFFENSIVE B-SIDE "SO WHAT" (LATER BROUGHT TO PROMINENCE BY METALLICA). DID YOU PUT IT ON THE B-SIDE TO TRY AND "HIDE" IT?
"So What" was put on the flip-side of the single- not to hide it- but to add a bit of offence...you know...like a Trojan horse!!

I BELIEVE IT IS STILL BANNED IN THE UK! SO, PROBABLY NOT A WISE MOVE WHEN YOU INCLUDED A VERSION ON YOUR SECOND ALBUM "LIVE IN YUGOSLAVIA"! HOW DID YOU FEEL ABOUT METALLICA USING "SO WHAT"? DID THEY HAVE TO GET YOUR PERMISSION TO RECORD IT? DID YOU MAKE A BUNDLE OF ROYALTIES OFF OF IT? HOW WAS IT PLAYING WITH THEM LIVE ON STAGE?
Yes, we did let METALLICA cover it...it was early 1990 and we had fucked off to pursue other interests so to earn a few quid from a song that was sort of 'past its sell by date' was alright... Funny though, we have had so much shit over the song from official people through the years that now they are very happy in taking 40% tax from the royalties!! How fucked is that eh?

YOUR NEXT SINGLE "I HATE PEOPLE" SUMMED UP MY ATTITUDE TO THE WORLD AT THAT TIME - "I HATE PEOPLE, AND THEY HATE ME". DO YOU THINK THAT DESCRIBES ANWL?
Don't we all fucking hate people deep down! How the fuck could we have all this unrest and these religious wars if we didn't?

HOW DID YOU GET TO TOUR WITH THE DAMNED? RUMOR HAS IT YOU THREATENED TO BEAT UP THE DRUMMER, RAT SCABIES, IF HE DIDN'T GIVE YOU A SUPPORT SLOT ON THE TOUR! IS THAT TRUE OR FALSE? WHAT WAS IT LIKE TOURING WITH THE DAMNED? WERE THEY AS CRAZY AS YOU GUYS?
THE DAMNED are alright, they helped us along the way, if you like! We did supply all the drugs though. When we kicked off our career they were a good bunch to have some fun with...Oh happy days!

YOUR FIRST ALBUM, "WE ARE THE LEAGUE", IS AN ALL TIME CLASSIC, COMBINING KICK ASS PUNK ROCK MUSIC, SNARLING VOCALS, TOPICS SUCH AS YOUR "ROMANTIC" FEELINGS ABOUT THE LADIES ("WOMAN"), THE POLICE (LET'S BREAK THE LAW"), BORING PEOPLE ("NOWHERE MAN"), ETC. ANY THOUGHTS ON IT AND WHY IT HAS STOOD THE TEST OF TIME SO WELL?
I think our songs have stood the test of time because they are guttural, simple, fun. I do get a lot of up and coming bands saying it was us that got them started in the band scene. Now I bet Pink Floyd

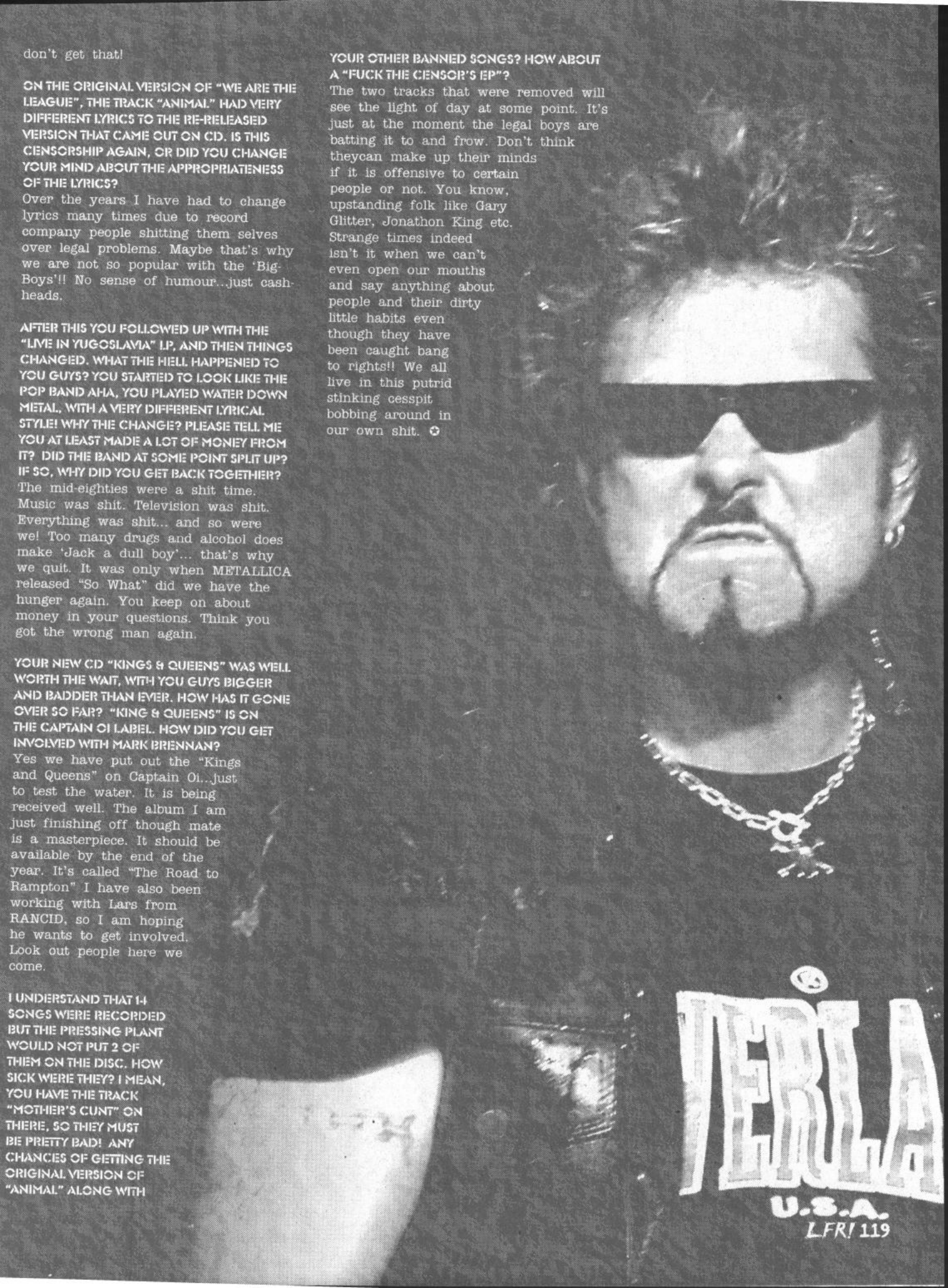
don't get that!

ON THE ORIGINAL VERSION OF "WE ARE THE LEAGUE", THE TRACK "ANIMAL" HAD VERY DIFFERENT LYRICS TO THE RE-RELEASED VERSION THAT CAME OUT ON CD. IS THIS CENSORSHIP AGAIN, OR DID YOU CHANGE YOUR MIND ABOUT THE APPROPRIATENESS OF THE LYRICS?
Over the years I have had to change lyrics many times due to record company people shitting them selves over legal problems. Maybe that's why we are not so popular with the 'Big-Boys'!! No sense of humour...just cash-heads.

AFTER THIS YOU FOLLOWED UP WITH THE "LIVE IN YUGOSLAVIA" LP, AND THEN THINGS CHANGED. WHAT THE HELL HAPPENED TO YOU GUYS? YOU STARTED TO LOOK LIKE THE POP BAND AHA, YOU PLAYED WATER DOWN METAL, WITH A VERY DIFFERENT LYRICAL STYLE! WHY THE CHANGE? PLEASE TELL ME YOU AT LEAST MADE A LOT OF MONEY FROM IT? DID THE BAND AT SOME POINT SPLIT UP? IF SO, WHY DID YOU GET BACK TOGETHER?
The mid-eighties were a shit time. Music was shit. Television was shit. Everything was shit... and so were we! Too many drugs and alcohol does make 'Jack a dull boy'... that's why we quit. It was only when METALLICA released "So What" did we have the hunger again. You keep on about money in your questions. Think you got the wrong man again.

YOUR NEW CD "KINGS & QUEENS" WAS WELL WORTH THE WAIT, WITH YOU GUYS BIGGER AND BADDER THAN EVER. HOW HAS IT GONE OVER SO FAR? "KING & QUEENS" IS ON THE CAPTAIN OI LABEL. HOW DID YOU GET INVOLVED WITH MARK BRENNAN?
Yes we have put out the "Kings and Queens" on Captain Oi...just to test the water. It is being received well. The album I am just finishing off though mate is a masterpiece. It should be available by the end of the year. It's called "The Road to Rampton" I have also been working with Lars from RANCID, so I am hoping he wants to get involved. Look out people here we come.

I UNDERSTAND THAT 14 SONGS WERE RECORDED BUT THE PRESSING PLANT WOULD NOT PUT 2 OF THEM ON THE DISC. HOW SICK WERE THEY? I MEAN, YOU HAVE THE TRACK "MOTHER'S CUNT" ON THERE, SO THEY MUST BE PRETTY BAD! ANY CHANCES OF GETTING THE ORIGINAL VERSION OF "ANIMAL" ALONG WITH YOUR OTHER BANNED SONGS? HOW ABOUT A "FUCK THE CENSOR'S EP"?
The two tracks that were removed will see the light of day at some point. It's just at the moment the legal boys are batting it to and frow. Don't think theycan make up their minds if it is offensive to certain people or not. You know, upstanding folk like Gary Glitter, Jonathon King etc. Strange times indeed isn't it when we can't even open our mouths and say anything about people and their dirty little habits even though they have been caught bang to rights!! We all live in this putrid stinking cesspit bobbing around in our own shit. ✪



BLOOD, GUTS & BONES

Blitzkid

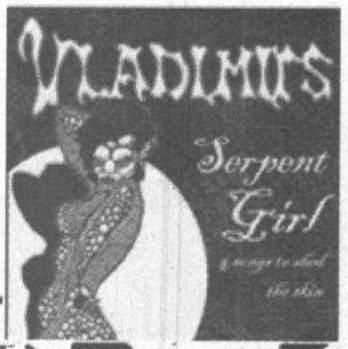
Fine Cellars Below
Fiendforce Records

The No.1 Band in Horrorpunk is back with a blast! 15 all new tracks to die for! Find out why this U.S. band sold out tours in Europe and the trend continues here in the U.S. with their most recent tour!! You NEED to own this.

The Horror Of It All Vol. 2

V/A
Dr. Cyclops Records

Excellent compilation off all todays (and tomorrows) Horror-Punk bands w/ trks from CALABRESE, NIM VIND, LEFT FOR DEAD, THE HORRIFICS, THE ROSEDALES, DIEMONSTERDIE, and many more. If you are to pick up one compilation this year, this is the one you need!



Vladimirs

Serpent Girl
Blood and Guts Records

The Cincinnati Horror Show, the Vladimirs have finally released their much anticipated 6 full length album of all new material. Best to date! Do yourself a favor and check it out!

Black Cat Rebellion

Our Lives Like Daggers
Crypt Of Blood Records

Featuring 13 songs that capture the band's trashy punk rock'n'roll-a-billy swagger and energy. From hard-luck fight songs to dark outlaw love tunes, the ablum creates a sound that both swings and haunts!

The Rival Skulls

Hell Ouverture
Blood and Guts Records

Those Venice Devils, The Rival Skulls have finished their beautifully dark album, "Hell Ouverture" which marks their rising from the 6ft underground to the mainstream. Hard Gothic Rock in the vein of Type-O-Negative and Danzig!

The Serpenteens

Dead Men Walking
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The long awaited debut album from New York City's original Monster-Pop quartet. Jam-packed with catchy hooks and macabre sing-a-longs.

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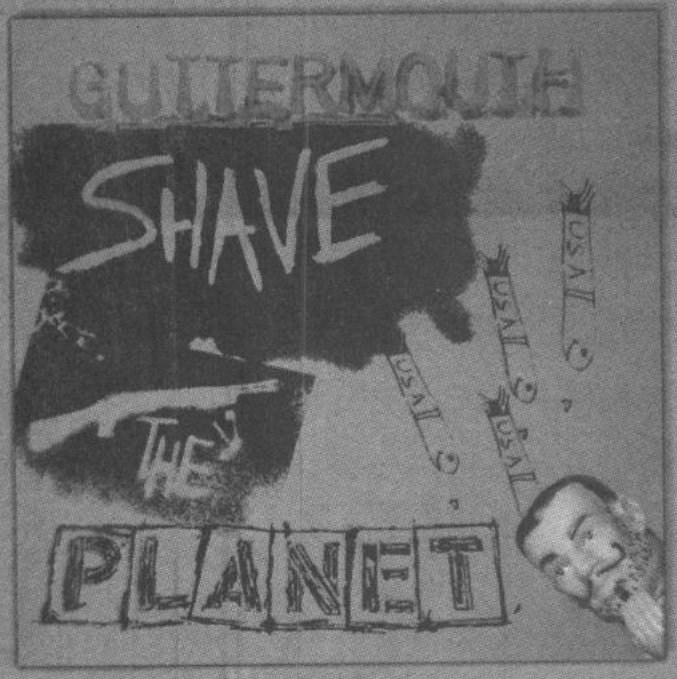
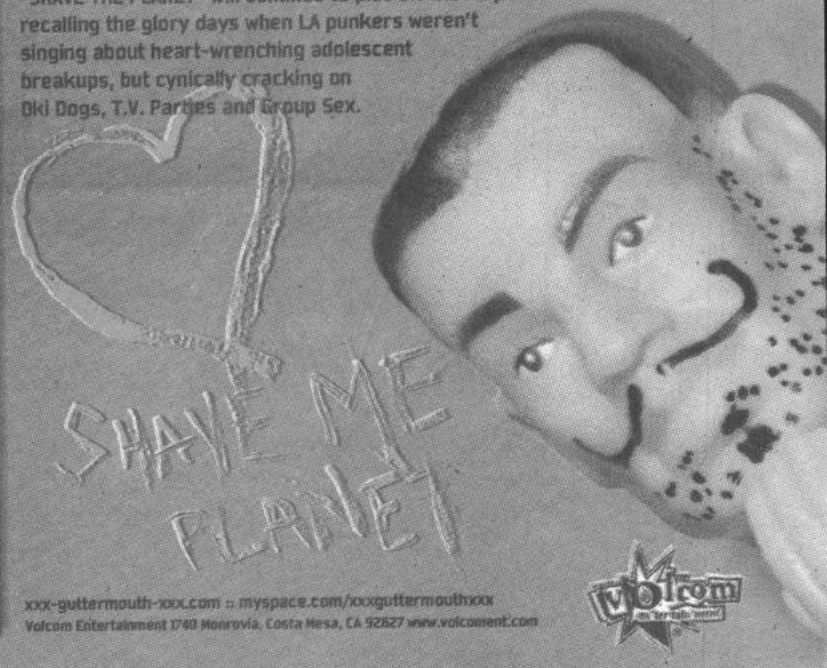


"SHAVE THE PLANET" will continue to piss off the PC police recalling the glory days when LA punkers weren't singing about heart-wrenching adolescent breakups, but cynically cracking on Oki Dogs, T.V. Parties and Group Sex.



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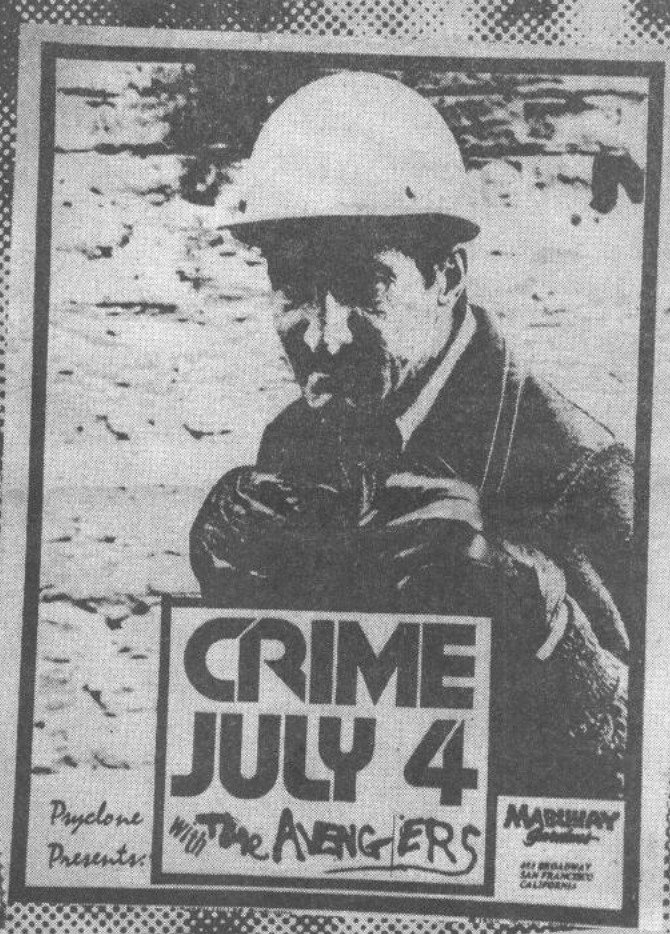
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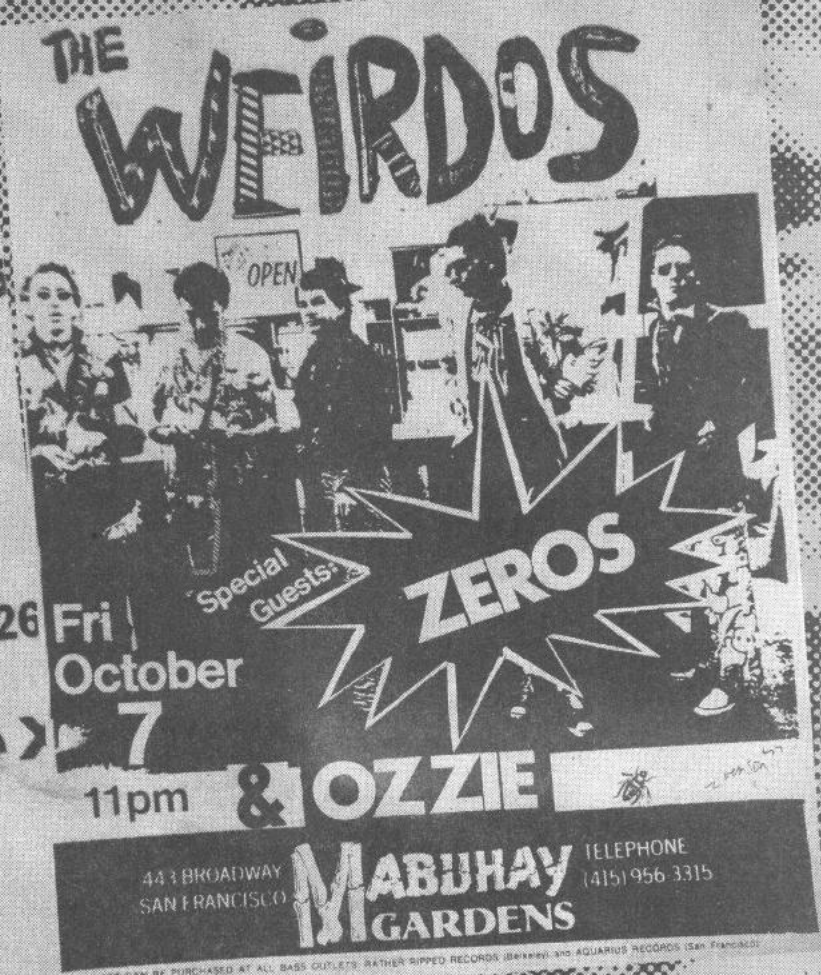
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PETE OF SEATTLE, WASHINGTON'S
SINGLES GOING STEADY

By Steve E Nix of The Briefs....

Singles Going Steady (the record store...) rules!! As a band guy who's been lucky enough to tour back and forth over and over again across the United States, I get to visit and browse through a ton of mediocre to very fine record stores. Of course I'm more than a little biased when I say this, as I've gotten to know the owner, Pete pretty well over the years and I've spent many hours and dollars at Singles Going Steady... but I swear to you that it is the best record store in the USA.

If you're into punk, hardcore punk, Oi!, hardcore/crusto, straight-edge etc. on vinyl, as well as on CD, then this is the shop to spend an afternoon in. Always a stellar collection of historical and rare LPs on the wall behind the counter at a fair price, and always mountains of used punk vinyl in the bins... I swear at the lowest prices in the country! Too many times I've walked into Singles and found the same rare record which I had paid $20.00 to $30.00 for at Ameoba or a similar place, for $12.00 or $16.00 (the Saints, Beach Blvd, and Redd Kross come to mind). Although with ebay picking up more steam over the years the used vinyl turnover has slowed down a bit... Still, I've learned to have faith that eventually most any great punk record that I could care to own will eventually come through the doors here- for a relatively cheap price.

Pete also carries all of the great re-releases which you may never hear about anyplace else. Singles Going Steady and Pete have had semi-starring roles in the straight-edge versus punk cult-classic "Edge of Quarrel". Singles was the kinda 'safe no violence zone', and Pete was portrayed as the psychopathic store owner who would beat your head in with a baseball bat. He's actually one of the most genuine, coolest people I know. And he's in it for the right reasons: he loves punk rock. He's in it for the kids. I believe that record store guys like Pete are true heroes... in a sense they've been keeping underground punk rock afloat all along. Who else is going to put your crappy band's first seven inch release on display? They for sure ain't making a lot of dough at it. Here's an hour of Pete and I fumbling through my interview questions.

HOW LONG HAVE YOU BEEN IN BUSINESS?
Ten years. Ten in Seattle and before that five in Portland.

AND YOU ALSO HAD A SHOP IN VANCOUVER B.C. RIGHT?
That's true. For three years.

I WASN'T AWARE YOU HAD A SHOP IN PORTLAND, OREGON. WAS IT DOWNTOWN?
No, it was on the southeast side, 17th and Hawthorne. But it was a different store, it was called Roundhouse Records.

SO FILL ME IN ON YOUR HISTORY AS A PUNK ENTREPRENEUR IN PORTLAND. WHY DID YOU DECIDE TO OPEN A RECORD STORE?
Aaah, well...it's kind of like every vinyl junky's high school dream is to own a record store. I bought my first record when I was six years old and we always had records around at home. I just kept on buying them, and I kept on buying them knowing that I would open up a store. Like if I found something for cheap...

IT'S IN THE BACK OF YOUR HEAD, LIKE... MAYBE SOMEDAY I'LL OPEN A STORE.
Yes.

WHAT WERE YOU DOING FOR WORK?
At that time I was doing framing. I'd only done it about a year, but I didn't like it. I'm afraid of heights... framing's not good to do when you're afraid of heights. They were nice and gave me a lot of ground jobs, but after a year I couldn't take it. Before that I worked a lot of restaurant and warehouse gigs.

SO DID YOU HAVE THE CAPITAL TO OPEN A STORE? I MEAN, HOW DO YOU GO ABOUT JUST OPENING A RECORD STORE?
Well, I put in a good chunk of my collection.

OUCH. YOU TOLD ME THAT ONCE. YOU SAID THAT YOU HAVE TO SELL YOUR OWN COLLECTION BUT THAT EVENTUALLY IT'S GOING TO COME BACK TO YOU.
You have to bite the bullet, but... exactly. Everything that I've sold I've gotten back or had the chance to buy back. And you don't sell the things that are just near and dear to your heart y'know. Like even if I thought I could get them back... you just can't do it. Like I couldn't part with my original pressings of D.O.A. records. Hardcore 81 there's only three thousand of... and Something Better Change there's three pressings of three thousand... but still y'know, I've had those for years and I just couldn't sell them. But I had amassed a bunch of records. Like when I first opened up I had in my collection six copies of Leave Home with Carbona Not Glue on them. Cause every time I saw it and it was like three or four or five bucks... I bought it. So y'know like you said, just in the back of my head I knew I was going to do it. When it came to the time, I did originally get a ten thousand dollar loan to buy display cases and a cash register and materials to build record bins and stuff. I built all of the record bins.

SEEMS LIKE A SCARY VENTURE, CONSIDERING MOST INDEPENDENT BUSINESSES DON'T LAST TOO LONG AROUND HERE.
It really is a scary venture, and ten thousand dollars does not buy a whole hell of a lot of records. When I opened up in Portland I spent, I think, seven grand on records and CDs..... I had two rows of seven inches, I had three rows of LPs, and I got about a hundred CDs. The day before I opened up I looked at it all and thought, "that's seven thousand dollars right there." Just this little tiny amount. Oh, man... (Laughs). Then, after about six months when the little money I had stashed dwindled down, I had to work two part time jobs... on top of seven days a week at the store.

WOW!
I kept one job for a year and the other one I only had for four or five months. For a while between those two jobs and the store, I was working a hundred and twenty five hours a week.

JUST TO KEEP THE STORE AFLOAT?
Just to keep the store afloat. And I lived in the back room of that store too. I lived back there for four years.

AND YOU MOVED TO SEATTLE AND OPENED SINGLES GOING STEADY IN 1996?
Yes, and I opened the store in Vancouver three or years after that.

AND YOU WOULD DRIVE BACK AND FORTH ACROSS THE BORDER A COUPLE TIMES A WEEK?

Twice a week. I look back on that and don't know how I did it. It lasted about three years. That store did OK. A small scene but a good one in Vancouver.

IN SEATTLE WHO IS YOUR AVERAGE RECORD BUYER? CAN YOU CATEGORIZE THE DIFFERENT TYPES WHO COME IN?
Hmmmm well... on average people are between sixteen and twenty-five for the most part, but then you get the older people who are either collectors and they want just the collectors stuff... or they're people who are around forty and they don't have vinyl anymore and they just buy CD's and they're happy when things get re-issued on CD...

JUST WEIRD OLD GUYS WHO STILL LOVE PUNK ROCK?
Yeah, for sure we get those... If you were going to break it down into genres... I'm not sure if that's what you mean, like what types...?

I GUESS I MEANT ARE YOU GETTING A LOT OF KIDS WITH HAWKS COMING IN, OR IS IT MAINLY OLDER COLLECTOR NERDS SINCE YOU HAVE SO MUCH GREAT USED VINYL.
It's a mix of different people, but I'd say for the most part more of my customers are in their twenties.

DO YOU THINK MORE OF THEM ARE FROM THE CITY OR DO MORE OF THEM TRAVEL? I GREW UP IN TACOMA WHERE THERE WERE NO GOOD RECORD STORES, AND I REMEMBER DRIVING UP TO SEATTLE WITH MY FRIENDS TO BUY OUR PUNK RECORDS AT FALLOUT AND TIME TRAVELERS. WHEN THERE'S A BIG SHOW IN TOWN I SEE GROUPS OF KIDS COMING INTO YOUR SHOP.
Yep, definitely we get people coming from places like Tacoma...

KENT.
Fife.

FEDERAL WAY.
Everett... We definitely get some from Everett...

MONTLAKE TERRACE...(LAUGHS)...
Yeah we get lots of people where if they're coming into the city, I'm definitely one of their stops. What I can't get is the people down from Capitol Hill... (laughs). But they can stay up there!

THEY ALL LISTEN TO RAVE MUSIC ANYWAYS.
That's true...

OR THE KILLERS... OK, NEXT QUESTION. DO YOU BUY MANY COLLECTIONS?
That I don't.

BUT I'VE SEEN A COUPLE COME IN... OR I'VE SEEN THE DAY AFTER ONE HAS COME IN.
Yeah, It's weird because I hear a lot of stores buy collections and stuff, but I kinda get the people that bring their collection down in bits. Over the years I have bought a few like two or three thousand piece collections, but for the most part someone will be bringing down fifty or sixty records. Something like that. And I get people who will y'know, do that every couple days... getting enough money for their drugs. Get a fix and then need more.

YEP.
God bless drugs.

(LAUGHS) KEEPS YOU IN BUSINESS.
That's true.

I'VE SOLD ALL MY RECORDS BEFORE.
See? And it wasn't for hair dye.

NO IT WASN'T. I WISH I'D KNOWN YOU BACK THEN, I WOULD HAVE GOTTEN A BETTER DEAL! OK, NEXT QUESTION. AND THIS IS A GOOD ONE I THINK... EXPLAIN TO YOUR AVERAGE DUMB KID OR ADULT LIKE ME WHAT THE MAIN DIFFERENCES ARE BETWEEN AN INDEPENDENT STORE LIKE YOURS AND THE CHAIN STORES. AND ALSO HOW YOU DIFFER FROM THE BIGGER INDIE-SEEMING STORES WHICH PASS AS INDEPENDENT.
We won't mention any names.

NO WE DON'T NEED TO DO THAT...
I think we know who we're talking about.

OF COURSE THERE'S THE FACT THAT YOU SPECIALIZE IN PUNK ROCK MUSIC.
Well, definitely what sets me aside is that I specialize in collectable punk vinyl y'know, and some new stuff on vinyl... also I search out places to find re-issues on vinyl. Cause I'm a vinyl guy, and I want to see stuff on vinyl... I'm not an iPod guy.

HEY! SOME OF US HAVE BOTH.
That's true. Let's see, um... I used to try my hand at that indie rock stuff y'know, and I kinda got to the point where... if they want it they can go find it at another store.

THE PEOPLE WHO WANT TO BUY PUNK ROCK RECORDS APPRECIATE THAT THAT'S PRETTY MUCH ALL YOU HAVE.
Yeah.

THEY DON'T HAVE TO DIG THROUGH THE INDIE AND ALTERNATIVE BINS TO FIND THE RECORDS THEY WANT. BACK TO THE QUESTION. I WAS THINKING MORE ON A BUSINESS END IF YOU COULD EXPLAIN THE DIFFERENCES TO SOMEONE WHO DOESN'T KNOW MUCH.
Oh. I don't make as much money as them.

AND WHY IS THAT?
Cause I'm still in it for the kids. My mark up is not very much. I suggest you don't open up a record store, it's a tough gig!

I'M REFERRING TO SOME FORM OF... I GUESS YOU COULD CALL PAYOLA OR BRIBING WHICH OCCURS BETWEEN SOME STORES AND LABELS OR DISTRIBUTORS?
Yes, absolutely. The payola. I never got into that. Even back in the Portland days.

I'M NOT TRYING TO TALK SMACK ABOUT ANYONE. I JUST THINK IT'S INTERESTING HOW THE WHOLE THING WORKS.
Yeah. I definitely don't do any like co-op advertising...

WHAT'S THAT?
That's where, like when you see an ad from a local record store- even an indie store, like one of the ones we have here... you'll see a full page ad in like the city's weekly magazine/paper and they're advertising this item, and this item, and this item on sale... and the record store does not pay for that ad. The labels pay for that ad... but then you have to buy... well, lets say there's a whole page of Epitaph ads for all these Epitaph releases on sale at this store for like two weeks or whatever. Epitaph will pay for that ad, but then... for the price of the ad, that record store has to buy that amount of product of just what's on sale from Epitaph. So basically you're paying for the ad but you're buying product.

CAN THE PRODUCT GO BACK AS RETURNS IF YOU DON'T SELL THEM?
They can, but it's a hassle. And I'm sure some of those other places have enough people working that they can do that, but I don't like doing returns, it's just a hassle. I've tried to always order just what I want. To an extent... not quite like Tim did at Fallout. He basically had only what he liked in there.

RIGHT.
But his rent was cheap enough that he could do that. Me, I have to um... expand the horizons. I order in some stuff that I don't really like, but I know that it will sell three or four copies.

SURE...
But it boggles my mind sometimes how some of those other stores can open up a second and third shop. But I also hear stuff like they'll move sixty or seventy pieces of some record or CD... and I'm just like, I don't think I've sold that many of nything! Maybe the first Dead Kennedys CD I've sold a hundred copies of over the last fifteen years.

YOU DON'T REALLY CATER TO THE FLAVOR OF THE MONTH THOUGH.
Yes, that's true. I try to avoid that.

I'D LIKE TO ASK ANOTHER KIND OF BEHIND THE SCENES QUESTION. HOW DOES A PARTICULAR RECORD END UP IN YOUR SHOP? WHAT'S THE PROCESS?
Well, I go through a lot of different distributors, mostly independent ones. Certain distributors are exclusive, like the Lumberjack/Mordam thing. Or you have something like Revolver who carries everything, y'know... independent stuff. The distributors put out weekly updates on what new stuff has come in, and they put a description with everything... and y'know, certain things you're just going to... like a new Rancid record, people know who they are and they're going to come in and buy it.

SO YOU ORDER IT.
So I'll order it. But then sometimes you just go off the description that the distributor put on there and you go, that looks good I think I'll order it.

WHAT ABOUT SOMETHING SAY, FROM RAVE UP RECORDS IN ITALY.
He's got a few different distributors here in the states that carry his stuff and... because I've been doing this for awhile, I kind of know who has the best prices for that label. I can get Rave Up stuff from three different distributors at three different prices.

WOW.
And I'm all about keeping the prices down.

SO FOR THE KID THAT KICKS DOWN TWELVE BUCKS FOR A CD OR RECORD... YOU HAVE YOUR MARK UP, THE DISTRIBUTOR HAS THEIR MARK UP, AND THE LABEL HAS THEIR PROFIT THEY HAVE TO MAKE...
And the distributors don't make much. They have to sell a lot of stuff.

WHAT IS THE TREND IN SALES OF CD'S AND VINYL OVER THE PAST FIVE YEARS AND TEN YEARS? YOU'VE BEEN DOING THIS AWHILE. IT SEEMS LIKE WITH THE INTERNET MUSIC SHARING AND FRIENDS BURNING EACH OTHERS CD'S THAT IT'S GOT TO BE HAVING A SUPER NEGATIVE AFFECT.
Yeah. That's why so many stores are closing. Definitely for CD's it's bad. I still sell a fair amount of CD's. I think some people still want the artwork and the whole package... but some people can live with just the songs. Definitely the sales have gone down for both CD's and vinyl over the years. For vinyl, I think people don't bring it into the stores as much anymore because of ebay.

YEAH...
Y'know, people are like... they can sit at home and take a picture of their record and put it on ebay. They may get way more for it than at a store, or they may get way less. It's a crap shoot out there, that's for sure. But it has definitely decreased the amount of vinyl coming through the store.

THAT'S TOO BAD.
It really is. But I still get a fair amount of stuff coming in. People still want to trade.

YOU DON'T SELL ON EBAY?
No. We did, but we haven't for years.

I'VE BOUGHT QUITE A FEW RECORDS ON EBAY, AND IT'S EXCITING, Y'KNOW WHEN YOU GET SOMETHING REALLY GOOD FOR A REALLY GOOD DEAL. BUT IT'S NOT THE SAME FEELING AS GOING INTO A RECORD STORE AND FLIPPING THROUGH THE RECORDS AND FINDING THAT ONE GREAT LP YOU'VE BEEN LOOKING FOR, OR FINDING SOME NEW BAND YOU HAVEN'T HEARD OF AND BUYING IT SIMPLY BECAUSE OF THE KILLER ARTWORK AND COLORED VINYL.
Yeah, I agree with you. I think what ebay has really killed is the record conventions.

IT SEEMS LIKE FOR PUNK ROCK CONSUMERS THAT THERE HAS ALWAYS BEEN LARGE PORTION WHO INSIST THAT THE MUSIC THEY BUY IS ON VINYL. HAS THIS CHANGED OVER THE YEARS?
I've always leaned heavily on the vinyl side and it's always done good for me. The young kids, the older kids, they still want vinyl. And there's certain genres of music that you know will... ok, there's the hardcore kids. They buy full albums on CD, but they buy tons of seven inches. So our new hardcore vinyl LP section is not very big, but the seven inch section is at least triple what the LP section is. But then you get stuff like the anarcho-crust stuff, and a lot of that stuff only comes out on vinyl, so it's their only option.

IT'S KIND OF ENCOURAGING AS A MUSICIAN THAT THE DIGITAL FORMAT CAN'T COMPLETELY TAKE OVER. PUNK BANDS CAN COUNT ON THE FANS WHO DEMAND VINYL RECORDS. I GUESS THERE'S A FEW GENRES OUT SIDE OF PUNK AND HARDCORE... RAP/HIP HOP, BLACK METAL?
The metal stuff is expensive!

YOU'VE GOT A DECENT BLACK METAL SECTION IN THERE.
Oh yeah, I'm trying I'm trying.

AS WELL AS A LITTLE HIP HOP.
Hip hop I'm not really pushing. I only order the big bands.

THERE MUST BE A FEW REGULARS WHO KNOW, THAT IF ANYONE IN TOWN IS GOING TO HAVE THE NEW HIP HOP RELEASE ON VINYL, THAT IT'S YOU.
Yeah I still get calls and people coming in.

YOU GUYS GET TO LISTEN TO GREAT MUSIC ALL DAY AT WORK. IT'S ONE OF THE PERKS TO WORKING AT A RECORD STORE. WHAT'S SOME OF YOUR FAVORITE PUNK MUSIC?
I really like the early eighties southern California stuff and the early English stuff. Probably my two favorites... but I like all kinds.

I'M SURE SOMETIMES KIDS MUST WALK IN AND HEAR WHAT YOU'RE PLAYING IN THE STORE AND YOU MAKE A SALE JUST LIKE THAT.
Sometimes it happens. Like there's this Scottish band, Hateful. They're like a street punk oi! type band. Really great. I sold six copies in like a week and a half of this band nobody's heard of. I just know my customers. If they like old oi! or streetpunk I would put it on when they walked in and by the end of the first song they're just like, "yeah I'll take it!"

SELL ANY HARDSKIN THAT WAY?
Oh yeah. But I'm not big on suggesting stuff to people unless I really know them because I'm always afraid that the person might not like it.

BYRON DOESN'T SEEM TO WORRY ABOUT THAT TOO MUCH (LAUGHS). HEY, CAN YOU TALK ABOUT YOUR RECORD BUYING TRIPS A LITTLE BIT?
Well, they're full of alcohol...

THEY SEEM LIKE ONE OF THE COOLEST PARTS OF YOUR JOB.
Something I'd been wanting to do since I was back in Portland. I wanted to go to England and go record shopping over there.

SO WHAT DO YOU DO? EXPLAIN WHAT YOU DO WHEN YOU GO ON A RECORD BUYING TRIP.
It's work, I mean I get up at six or seven in the morning and I try to go to as many different cities as I can.

YOU FLY OVER WITH A BUNCH OF MONEY JUST TO BUY RECORDS WITH?
Actually I never was even able to consider doing it until after 9/11 happened when tickets got so cheap. I was able to go over to England for like four hundred dollars. I go to Toronto once a year to buy records also... visit family too. The England ones are fun. I usually go over for two to three weeks and hit all kinds of different cities. And seriously, all I do is shop for records. But it's fun! Apparently there's only one other store in the States that still does that. I think Dr. Strange still does it.

DO YOU GO TO THE RECORD CONVENTIONS OVER THERE ALSO? I'VE BEEN TO A FEW IN LONDON AND I FOUND TONS OF FIRST AND SECOND WAVE ENGLISH PUNK SINGLES FOR DIRT CHEAP. THE DICKIES TOO. I GUESS SINCE THEY WE'RE SO POPULAR BACK IN THE DAY THERE, I MEAN THEIR SINGLES AREN'T SO HARD TO FIND HERE... BUT IN LONDON THEY'RE EVERYWHERE AND GO FOR LIKE ONE OR TWO POUNDS. I THINK I'VE COLLECTED THEM ALL.
Yeah, I always plan the trips around the bigger conventions. There's so many. Every Saturday and Sunday in England in probably three to four different cities there's a record convention... throughout the whole country. Every single Saturday and Sunday. Some of them are small, some of them are huge.

DO YOU SCORE STUFF IN THE LITTLE SHOPS IN THE OUT OF THE WAY TOWNS?
Yeah, last time I went over was my fourth time and I decided to go to Oxford, and I found a great record store there, I mean I spent probably four hundred dollars at that store. And then I stopped in Redding, and I found a great little shop there and I spent three or four hundred dollars... in one day I spent almost a thousand dollars...

ON PUNK RECORDS! (LAUGHTER) IT'S SURE COOL GOING INTO YOUR STORE AFTER YOU COME BACK FROM ONE OF THOSE TRIPS.
Yeah, the store definitely looks good.

NEXT QUESTION. IS PUNK ROCK STILL GOOD AND DOING ITS JOB? GOOD RELEASES STILL COMING OUT?
It's still doing its job. It's going strong. The one thing I have to say though, is that there's way, way, way too many bands. Y'know... I'm going to sound like an old guy, but back in like the early eighties there weren't that many bands. Y'know? You didn't have to weed through so much stuff.

RIGHT. IT SEEMS LIKE ANYONE WHO HAS THE URGE TO CAN FIGURE OUT HOW TO RECORD THEIR BAND, START A LABEL AND GET A RECORD PRESSED AND DISTRIBUTED. WHICH IS PRETTY COOL. BUT YEAH... IT'S GOT TO AFFECT THE QUALITY OF THE WHOLE OF EVERYTHING THAT'S COMING OUT.
It makes it harder on me because I'm the one who has to weed through all that stuff.

LOCALLY, DOES PUNK ROCK SEEM GOOD IN SEATTLE?
Yes, I think it's pretty strong. There's definitely a good hardcore scene here. There's a lot of good bands of all different genres, you got your quirky post-punk bands, poppy punk bands... the one thing we don't really have is a streetpunk kinda scene. Y'know? There really aren't any Oi! type streetpunk bands... there's a lot of fans of it here in town, but no one really does it.

I'LL MAKE SURE THAT GETS PRINTED. I THINK YOU'RE RIGHT.
There really isn't, I mean... there's not.

I WISH THERE WAS.
I do too.

FOR SURE THOUGH, IT SEEMS TO ME THAT INDIE ROCK AND EMO/METAL ARE THE REIGNING MUSIC STYLES HERE IN SEATTLE. BUT I'VE ALWAYS TAKEN IT LIKE... THAT'S JUST KINDA HOW IT'S SUPPOSED TO BE WITH PUNK ROCK. Y'KNOW? YOU'RE GONNA BE THE UNDERDOG. YOU'RE NOT GOING TO SELL THE MOST. YOU'RE NOT GOING TO PACK THE MOST PEOPLE INTO THE SHOWS AND EVERYTHING...
Yeah, a lot of times I'll see bands playing big venues like the Showbox or the Paramount, and I've never heard of these bands... and I've had a record store for fifteen years! Y'know? And they're like big indie bands... and I don't listen to that. I don't listen to the radio, I don't watch video T.V..

SOMETIMES THOSE BANDS THAT ARE HOT ON THE WARPED TOUR CIRCUIT WILL COME THROUGH AND YOU'LL SEE THE LINE OF KIDS OUTSIDE, AND IT ALMOST LOOKS LIKE A PUNK SHOW, BUT NOT QUITE...
I don't hear of them because they're on major labels and I don't buy through major label distributors.

YOU DON'T BUY ANYTHING FROM THE MAJORS?
The only things I buy are the classics that you can only get through them. The Clash, the Jam, Wire, Stiff Little Fingers, Ramones...

THAT'S INTERESTING. SO YOU ACTUALLY FLIP THROUGH A MAJOR LABEL DISTRO CATALOGUE AND PICK OUT THE CLASSIC PUNK STUFF?
Yep. And pay the price for it. Some of those things... like the Germs CD is $18.99. Jeezus, y'know? And the first Fear record because it was on Slash is $17.99 while all the other Fear records which are on a smaller label are $12.99. Go figure.

WHAT ARE SOME OF THE MOST PRIZED AND RARE RECORDS YOU'VE HAD COME THROUGH YOUR STORE?
Some I should've kept! Let's see... I had a very very rare Septic Death record that there was only a hundred of. It came with two posters, both Pushead drawings, both autographed and numbered, and it was on green vinyl. Very very rare. Ummm, I've had a couple Misfits LPs, on colored vinyl, original pressings of like two or three hundred. I've had a lot of records I wish I could have kept, but you can't run a store that way.

WHAT'S THE MOST ANYONE HAS SPENT IN YOUR STORE ON ONE PURCHASE?
There's two guys. One is from Edmonton and one is my old customer from Portland. I think they're about tied at around fifteen hundred dollars.

IN ONE TRIP?
In one trip. I like it when I get a phone call from either one of them saying they're going to be coming by... all right, I can pay some bills!

BUY SOME GROCERIES! OK NEXT QUESTION. WHAT'S THE DEAL WITH BYRON?
Byron? Jeesus, got enough tape on here for this? (Laughter) Byron's a good guy. A good employee. All of my employees have always been good. I don't hire anyone off the street, I have to hire someone I know and can trust. Yeah, Byron's great with the customers and they like talking to him.

HE KNOWS HIS MUSIC.
He knows his stuff pretty well, and if he doesn't he lies. He makes it sound like he knows what he's talking about.

(LAUGHS) HE'S GOT SOME GOOD JOKES.
He's got some great stories.

IF HE DOESN'T HE JUST MAKES THEM UP.
That's true!

DO YOU EVER GET ANY PRANK PHONE CALLS?
Only from the Briefs.

ARE ANY OF THEM ACTUALLY FUNNY?
As long as they're not trying to do Arnold Schwarzenegger, then they're funny. We do get lots of phone calls from people thinking we're a dating service... quite a few of those. They find our name in the white pages under "singles". We'll get these calls from people asking about our program or our service. We even got a letter one time from this guy with his profile!

WOW! NO WALK INS THOUGH?
No I think they walk by and see records instead of Russian mail order brides.

DO YOU WANT TO TALK ABOUT THE EDGE OF QUARREL?
Ah, the Edge Of Quarrel... that was a very good movie!

HOW DID YOU GET INVOLVED? BECAUSE DERRICK FROM MURDER CITY DEVILS WAS WORKING FOR YOU?
That, and Dave Larson, who did the film and also runs the Excursion label is a regular customer in the store. He came by and told me about the movie and asked if they could shoot some scenes here, and I was like, that sounds awesome... the punks against the hardcore kids... so yeah, we did about four or five days of filming in the store. It was a lot of fun.

I'VE MET KIDS ON THE OTHER SIDE OF THE COUNTRY, WHO AFTER HEARING THAT I'M FROM SEATTLE, ASK IF YOU ARE•REALLY AS MEAN AS IN THE MOVIE. THEY THINK YOU REALLY ARE THAT PERSON.
(Laughs) No I was cast that way. Just a good actor!

ALL RIGHT WE'RE GETTING CLOSE TO THE END... HOW MANY PUNK CHRISTMAS SINGLES DO YOU OWN?
Quite a few! And... I just won the Yobs Two on ebay!!

YOU ARE THE BIGGEST YOBS FAN IN THE WORLD.
I probably have close to three hundred Christmas singles. Mostly punk. There's some other stuff like the RUN DMC single and the Spinal Tap single in there... the Pogues... but no Bing Crosby or Nat King Cole.

AND EVERY DECEMBER YOU GET ON KEXP'S PUNK SHOW AND PLAY ALL OF YOUR CHRISTMAS PUNK ROCK SONGS.
Brian invites me on the radio and we have a good time. A little holiday cheer!

IT'S COOL YOU'RE INVOLVED IN THE LOCAL MUSIC SCENE BEYOND JUST THE STORE. LIKE SPINNING THE CHRISTMAS RECORDS, AND EVERY YEAR YOU THROW A CHRISTMAS PARTY SHOW WITH KILLER BANDS. DIDN'T THOSE USE TO INCLUDE A FREE BAR?
I couldn't afford to keep doing it. All my friends are lushes.

YOU'VE BEEN DOING THE SHOWS FOR SIX YEARS?
Eight I think. The first two were at the store. We had the Murder City Devils play... and there was a free keg at that one, that was good!

OK, NOW... NECRO. YOU USED TO GET PHONE CALLS FROM NECRO AM I RIGHT?
(Laughs) Yes I did! But Necro is big time now man, he doesn't need to call the stores anymore. But he used to call all the time.

WHAT WOULD HE SAY?
He was just, y'know... telling me to stock his record, ask how his record was doing.

HE WAS FOLLOWING UP?
He was following up. But he's the real deal, he's big now.

JUST GOES TO SHOW YOU. A LITTLE PERSISTENCE CAN PAY OFF.
He'd call all the stores... he'd call Fallout, but they'd just hang up on him because they didn't carry his record. But I did.

ISN'T HE FROM PHILLY?
A big time Brooklyn type accent. I don't know if he's from Philly. He was kinda pushy, like, "How come you don't have my album on CD? You've got it on record but not on CD. What's up with that?!" He must've had one of those Billboard guides to record stores. If he called every store in the country the way he called here his phone bill must have been astronomical!

I'M GOING TO WRAP THE QUESTIONS WITH THIS ONE. HAVE YOU EVER GOTTEN LAID BECAUSE YOU OWN A RECORD STORE?
A couple times.

THAT'S TWO MORE TIMES THEN THE GUY WHO OWNS THE VIRGIN MEGA STORE. CHALK ONE UP FOR THE PUNKS! ACTUALLY, DO YOU HAVE ANYTHING THAT YOU WANT SAY TO GIVE THE INTERVIEW A TIDY ENDING?
Kids, don't open up a record store. It's a tough gig. It's easy to become an alcoholic owning a record store. The headaches are numerous. But it's fun and it's a labor of love. ✪

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Corey Parks Talks Die Hunns, Charley Horse, The Lizzies and more!

By Janelle Jones

What's instantly apparent when speaking with multi-tasker extraordinaire (and consummate fire-breather) Corey Parks is how she's so passionate about all aspects of her life (which when reading below seems almost charmed). She has a passion for her family that includes husband Duane Peters of U.S. BOMBS/DIE HUNNS/THE DUANE PETERS GUNFIGHT/pro skateboarding fame and son Clash; passion for creating bad-ass tunes with her bands DIE HUNNS, CHARLEY HORSE, and THE LIZZIES in which she plays bass; and passion for making killer clothes/shoes. So she's doing everything she loves with whom she loves, which is all anyone can ask for. But still, something is missing from life for Corey. What might that be? Well, it's discovered at the close of our summertime conversation - check out some of our final words...

I'VE BEEN TRYING FOR FOUR FUCKIN' YEARS TO GET [DUANE] TO WEAR TIGHT JEANS. HE WON'T DO IT!
Just keep flattering him and tell him how good they look.

"YOU HAVE A GREAT ASS!" HE LOOKS SO GREAT IN TIGHT JEANS. IT JUST MAKES MY LEGS SHAKE. AND HE JUST WON'T DO IT. HE'S ALL ABOUT THESE BIG JEANS THAT HE CAN FIT LIKE 30 GUYS IN. I'M NOT GIVING. UP THOUGH...

So, maybe next time we see the couple onstage together (their band DIE HUNNS won't be out touring until next year, most likely) they might be wearing matching TIGHT jeans...

THE LAST TIME I INTERVIEWED DUANE HE WAS ON THE COVER OF THIS MAG. IT ACTUALLY TOOK PLACE THE DAY BEFORE YOU GUYS WERE GETTING MARRIED.
Oh no, shit. [Laughs]

YEAH, IT WAS KINDA CRAZY... SO HOW IS EVERYTHING?
Things couldn't be better. I'm diggin' married life.

THERE WAS SOMETHING I WANTED TO ASK YOU FROM THE LAST TIME WE SPOKE - YOU WERE TALKING ABOUT A TV SHOW YOU WERE GONNA BE IN CALLED 'TUTU'S MOTORWORLD.' WHATEVER HAPPENED WITH THAT?
You know the TV world... We were working on this pilot forever and now it's more a reality show. [The network] didn't wanna do the whole characters. They're lame- they just wanted to do a reality show around Jenny [a motorcycle mechanic]. They pretty much nixed the whole idea of the 'Pee Wee's Playhouse' and went with the reality show. But she's a pretty interesting character herself, so... But that shit happens all the time. It would've been rad - not just because I was in it. [Laughter] [Corey was to portray one "Sheriff Parks."]

YEAH 'CAUSE WHEN YOU DESCRIBED IT, IT SOUNDED PRETTY COOL.
Well, it actually worked out all right for me in the long run because I have so much shit going on right now.

YEAH. SO BAND-WISE... I KNOW YOU WERE HYPED ABOUT THE LIZZIES. DID THE RECORD EVER COME OUT?
No. This is actually kinda interesting. THE LIZZIES, we're still trying to find somebody to give us money to make the record. But the unfortunate thing is the head guy, Savic, doesn't wanna play any live shows. EVER. So trying to go to a label it's like, "Here's the deal. We need money to make this record, but we're never gonna play any live shows to promote the album or anything." You need to go on the road. But it has to come out. It's just too good. Like I said, anybody who's ever gotten involved with the project completely freaks out. People donate their time and studios and everything left and right, but we actually need a budget. We have to fly him out here. OR fly to Georgia because we don't even know if we can get him to leave the landfill anymore. He lives in a trailer on a 400-acre landfill in Georgia. He's a prison guard. He runs the landfill, runs the prisoners, and has a chain gang, and he never leaves. He's been married for like 13 years and his wife does all the shopping and everything. But we're sitting on top of 27 songs and we're ready to go; we just need money to make this record.

We actually did finish a six-song demo, but we haven't really sent it out. We're sorta biding our time. It's been getting passed around to people. Actually Brian the guitar player from WEEZER got involved with the project and he has a side project of his own, it's called THE RELATIONSHIP, and it's with Nate the guitar player from the HUNNS and also my drummer Jamie, so they've been working on that. Like I said, we're just waiting for the right label to come along and drop a pile of money on our lap. [Laughs] We have a MySpace page with a couple songs up there. Oh, what I was gonna say about THE RELATIONSHIP was they're actually gonna do one of Savic's songs called "Mother Night," and Brian recorded it and sang it, but we may actually release some of the demo songs if we get an offer. We actually have a track on the 'Old Skars' comp and I get messages from people allover the country who've bought it and say there's one song on there - like a couple guys from NY have written going, "Man, there's a bar I hang out at in the Lower East Side and that song's on the jukebox and they listen to it 10 times a night." We cannot wait for this record. That one track on that comp, I'm amazed like random people coming up to me at shows saying we HAVE to put this record out.

BUT YEAH, THE LACK OF TOURING IS DEFINITELY A TURN-OFF FOR LABELS.

People have even written me that own bars across the country saying, "Hey, can we ever get THE LIZZIES here?" and I'm just like, "No." [Laughs] They're like, "Why?" "Because Savic hates you." [Laughter] He hates people. He doesn't wanna play in front of anybody, he doesn't care. He doesn't care about being a rock star. He doesn't care about performing for people. He's happy just recording songs on his little eight-track that's held together by shoe-string and bubble gum, and watching prisoners. It's pretty much up to us to get this music out there 'cause it has to get out there. He's probably the most prolific songwriter of our generation. He's like Bob Dylan or like a folk singer the way Bob Dylan or David Bowie was a folk singer. It's the kind of music that could start a revolution. It WILL come out.

ALL RIGHT, AND I ALSO GOT THE CHARLEY HORSE RECORD ['UNHOLY ROLLER']. THAT'S SOME FUN STUFF. SOUNDS LIKE YOU GUYS ARE HAVING A BLAST WITH THAT.

That record was actually recorded 12 years ago or something like that. Mickey Petralia, the producer, he's worked with BECK and RAGE AGAINST THE MACHINE, and he and Chopper [THE CRAMPS] and Sean [THROW RAG] put that record together with like a drum machine and they released it, but then they wanted to do a video for "Bad Ass Dad," so I ran into Sean at a video shoot for THROW RAG, down at Alex's Bar, I went down to visit a girlfriend of mine who was in the video, and Sean said, "Hey, would you play upright for the video shoot tomorrow," and I was like, "All right, no problem." So there was no band until that video shoot and [there] we all hung out and jammed and got along killer and said, "Fuck, let's practice a little bit," and we did. And now like three months later, we actually just finished a three-song demo Cameron Webb produced it (he did lots of MOTORHEAD records) and it turned out killer. We've already got a whole full-length worth of new material. And we're playing a lot. We have shows coming up in September down in Texas and I think up into Denver. And then we're going to Europe for five weeks in November with the U.S. BOMBS.

OH THAT'S GOOD, MAN. LET'S SEE YOU MENTIONED A LOT OF THINGS. I WANTED TO ASK THAT BECAUSE I SAW ON [ACETATE RECORDS'] SITE [CHARLEY HORSE] WAS STARTED 10 YEARS AGO AND I WAS LIKE, WOW, OKAY. ALSO I WANTED TO ASK YOU HOW MANY OF THE SONGS ON THE RECORD WERE FROM BACK THEN, BUT APPARENTLY ALL OF THEM ARE...! [LAUGHS]

Yeah. Now we probably play maybe six songs off that record and the rest of the set is new material. I love that record, but I'm REALLY loving the new stuff. It's way more like early GUN CLUB. So I'm really stoked on it. I play upright for like half the set. I play electric the first couple songs, I do upright for like seven songs, and then I finish the set electric.

YEAH, SO HAVE YOU EVER PLAYED THAT BEFORE?!

The first time I ever picked one up was at that video shoot.

[LAUGHS] OH! THAT'S AWESOME.

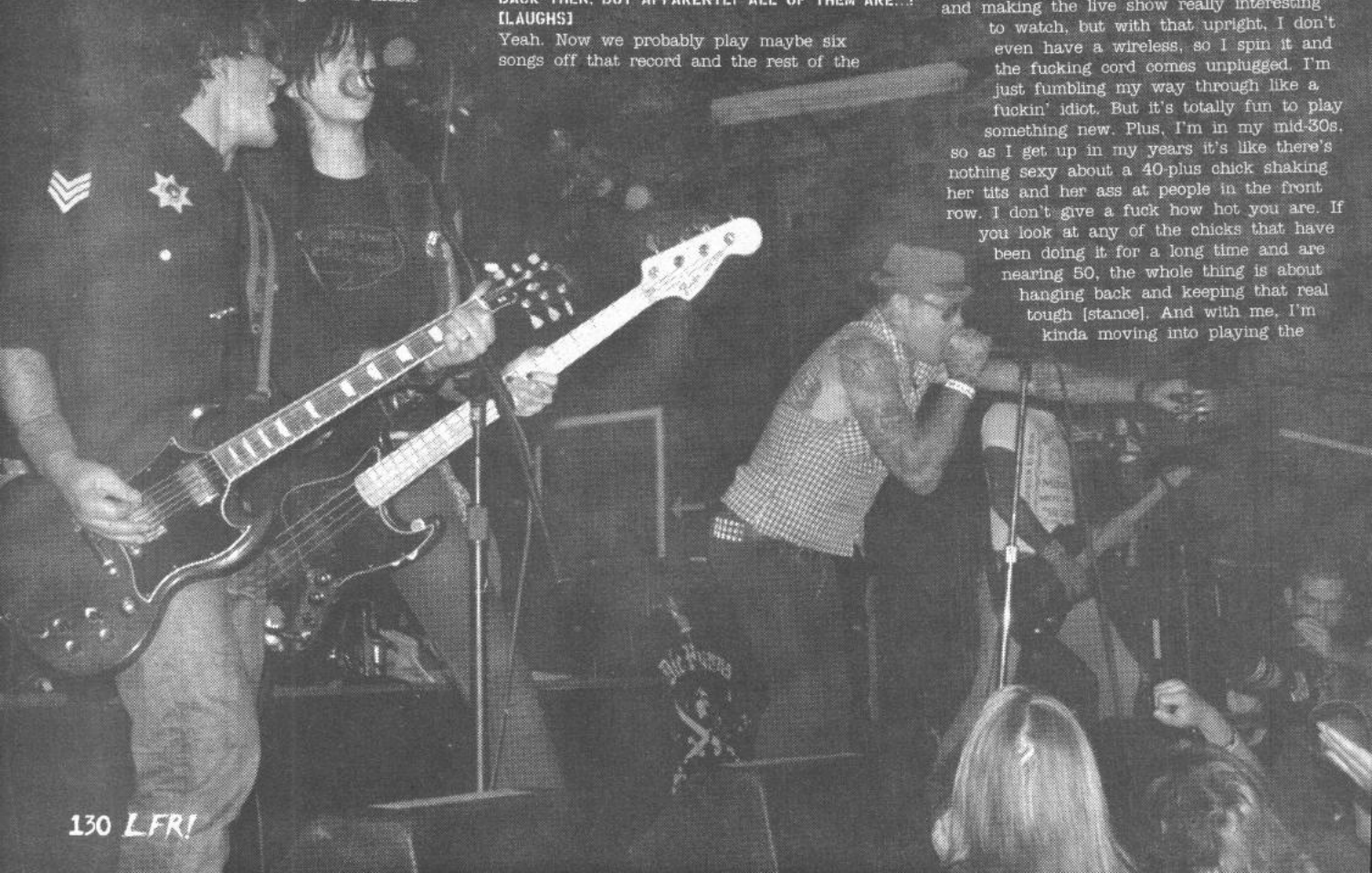
So it's a whole new beast, man. I got the callouses to prove it. I got the blood blisters under the blisters under the callouses to prove it.

[LAUGHS] BUT IT JUST SUCKS I GUESS LUGGING IT AROUND...

Are you kidding me? I always grab a boy [to do that job]. I got my little Mexican rockabilly kid from World of Strings where I bought the bass here in Long Beach. And [if he's not there] then I usually grab some kid. [Laughs] Con him into, you know, carrying my books home from school.

SO FUNNY. WHEN YOU PLAYED UPRIGHT FOR THE FIRST TIME WHAT'D YOU THINK?

I thought I was never gonna make it. Your left hand knows what to do because you've been playing bass for so long; it's your right hand that's the tricky one. Rather than plucking the strings, you pull it. It's odd. I still can't do triplets or really gnarly rockabilly stuff, but I'm hanging in there. I'm pulling my weight. I'll just get better and better the more I play. It takes a lot of practice; it's like starting all over again. I still gotta get down all the tricks. I think I got my stage show playing regular bass down. Years of stomping around onstage and playing and making the live show really interesting to watch, but with that upright, I don't even have a wireless, so I spin it and the fucking cord comes unplugged. I'm just fumbling my way through like a fuckin' idiot. But it's totally fun to play something new. Plus, I'm in my mid-30s, so as I get up in my years it's like there's nothing sexy about a 40-plus chick shaking her tits and her ass at people in the front row. I don't give a fuck how hot you are. If you look at any of the chicks that have been doing it for a long time and are nearing 50, the whole thing is about hanging back and keeping that real tough [stance]. And with me, I'm kinda moving into playing the



upright 'cause I can walk in stilettos and a pencil skirt and go for the whole sexy school marm kinda you don't know if she's gonna kick you in the balls or be a lady. Plus, I want my boy [Clash] to be able to watch me and go, "Wow, that's my mom! I'm proud of her."

[Discussing her child and what Clash does when both her parents are on tour together...]

SO, ABOUT THE HUNNS. CAROL [PR] SAYS THE NEW STUFF IS REALLY GOOD.

It's mind-blowing. It's really, really, really good. If you're a diehard DIE HUNNS fan, you're gonna HATE this record. But if you're just a diehard rock 'n' roll fan... There's really like maybe one punk song on the record, we actually just got it back from mastering. Zander Schloss [CIRCLE JERKS, WEIRDOS] joined the band. He's this musical crazy scientist prodigy. The guy plays the sitar, mandolin, guitar, drums, bass. He's an awesome bass player. Him and Nate produced the record. Zander was also more of the musical director. This is the first time Duane's ever let anybody produce in his studio. I think he let Patrick sorta produce a little bit when [the BOMBS] did 'The World,' but this is the first time he actually sat down with a guy and wrote vocal harmonies together, and he's actually singing on this record. He sings ballads on this record. It's pretty nuts. He's like the punk-rock Tom Waits. I'm singing lead on a couple tunes. He threw a couple bones my way. So I gotta work on my chops a little bit vocally. It's just a really brilliant record. It's blowing my mind; I'm hoping it's gonna blow everybody else's mind. Whatever you think the HUNNS sound like, this is not the HUNNS. That's all anybody says when they hear a couple songs. I think the street date for it is September 26. We just turned it in yesterday, so they should have advance copies...

AND IT'S GONNA BE ON VOLCOM.

Yeah. They're killer over there. They really let us go in and do whatever we needed to do and gave us [so much] time. This is like the Chinese democracy record. [Laughter] It's taken forever. And even still the guys wanted another week and I had to come in there and be the business mind and say, "They want it tomorrow. You have to get it done." I'm so proud of this record. It's one of the best records I've been on, for sure. And I love singing. It's totally my new fun thing to do. We just had a really good time. I don't even know how to describe it! It's just very melodic, and the vocal melodies and harmonies, I mean, there's songs on there that have 12-part vocal harmonies. [Laughs] it's a really great first record for this line-up. We found the magic combo with what we've got. I'm just getting so revved up for the next one.

YOU SANG LEAD SOME SONGS. SO DID YOU PEN THE LYRICS FOR THOSE?

Yeah, well, one of the tracks, "I Don't Wanna Hear It Anymore," Zander wrote for me to sing and wrote it in a day. I think it's one of the best tracks on the record. And then the other one I sing lead is called "On My Mind." I was married a while back and my husband passed away and there was a lot of bad blood going around with the whole situation when I left Georgia. I was kinda like the Courtney Love of Athens ...So this is everything I wanted to say and I kinda got it out and it was really nice. And Duane was really supportive of it. Really cathartic for me.

SO THE RECORD'S GONNA BE CALLED 'LIVE FAST DIE HUNNS'?

No. That was the old [idea]. The title of the record is 'You Rot Me.'

SO THIS'LL BE THE FIRST ONE OF ALL-NEW MATERIAL YOU'LL BE ON WITH THEM.

Right. 'Long Legs' was a best-of. I would say Nate and Zander were the primary songwriter force on this record, but we all collaborated on a great number of tunes. It was my first attempt at sitting down and helping to write parts of songs. [For me, it's] always been, "Here's your part, show up and play it." I really hope everyone loves this record as much as I do. It's the first HUNNS record that I listened to repeatedly. I don't think I really ever listened to any other HUNNS record – like I did and I love playing them, especially being onstage with them now. Duane is the most mesmerizing frontman on the planet. And being able to stand next to him onstage is an honor. And I'll do that 365 days a year. So I'm really excited for everybody to hear it. There's actually a couple tunes on there if they don't make it onto at least Indie 103 out here, there's gonna be no hope for rock 'n' roll in my mind, man. There's definitely some hits on it. It's killer.

WELL. AWESOME.

How many other people do you hear when you do interviews say that: "IT'S GONNA BE GREAT!"

[LAUGHS] TOO MANY...

But we'll see. They play crap on the radio. But Indie's pretty cool out here, they got "Jonesy's Jukebox," they have some decent shows. Volcom's pretty good plugging their bands. We were supposed to do the Warped Tour. We were scheduled to do the whole tour, but Duane and Jamie and Nate, Nate's playing guitar in the BOMBS too, so they actually got back [from tour] and we had two weeks to finish the record and then we were supposed to leave to go on the Warped Tour. Everybody was really freaking out and as much as I wanted to go hang out with Joan Jett every day, we just couldn't do it. It was either finish the best record we can, or finish it half-ass and go in and rehearse like maniacs for five fuckin' days and then get on the Warped Tour and not ever really be up to speed with the songs we were playing because everything was written SO on the fly with this record that we don't even know the songs. It would've taken us a lot of rehearsing to get us ready to play a live show that quickly. [Volcom] was really cool about letting us just hang back and not do it. And I'm so sorry to all the HUNNS fans who bought tickets and thought they were gonna see us, but we just weren't ready and we wanted to finish this record. As much as I wanted to go live in a slutty, hot motor home for six fuckin' weeks in parking lots all over the country and go to punk-rock summer camp... I'm laying on my hammock in my backyard in Long Beach right now and it's absolutely fuckin' gorgeous outside. Clash is taking a nap. I got my little dog on my lap, smoking a cigarette, drinking a cup of coffee. It's fuckin' great. [Laughter]

WELL, LIKE YOU SAID, THOUGH, WITH THE HUNNS AND GETTING TO BE WITH YOUR HUSBAND, THAT'S COOL. BUT IT'S ALSO NICE THAT YOU GUYS HAVE YOUR OWN PROJECTS TOO.

Yeah. And he has his skateboarding and his clothes. We got our own stuff, which ends up intertwining with each other anyway. I just actually yesterday finished designing the new Duane Peters women's shoe line. It's my first time taking a crack at designing shoes. I wish I would've had more resources, but the shoes, Draven, they sell to Hot Topic and that kind of stuff, so I wasn't able to go balls-out. Gucci and Louis Vuitton, I wanna do these, you know?! [Laughter] They're like, you're outta your fuckin' mind! There's flats you can work with. There's round-toed flats and sling-back flats. So I did some really super-cute girls' shoes. I'm excited. And doing the clothes. I got a new line called Viva Le Rock – corduroy and denim stove-pipe jeans. So I'm working on that, trying to get into manufacturing. It's taking up A LOT of time trying to get this off the ground.

OKAY. SO THE QUESTION IS: THIS LIFESTYLE – PLAYING IN BANDS, DESIGNING CLOTHES – EVERYTHING REVOLVES AROUND MUSIC. CAN YOU IMAGINE YOUR LIFE IF YOU HADN'T BEEN IN BANDS?!

[Much laughter] No. Well, I waited tables for nine years so I do have a big chunk of my life before I was doing NASHVILLE PUSSY where I was cocktailing and serving food. I've done millions of jobs before that. But that wa really my main thing whenever I moved. But yeah I haven't had to actually have a "real" job for like 10 years now. I had one real job and that was working the door at [a] café in L.A. right when I got sober. It was actually a pretty rad job, though. I met a lot of people, and that's actually how I started doing clothes was working at that place. It's kinda cool one of the things I've learned is to not judge what's going on in your life based on what you can see three feet in front of your face because usually you get put in situations and you can't see that the situation you're in, however menial or boring or uninspiring it is, any job you get it eventually could lead you to a person, place, or thing that's gonna take you to the place where you need to be in [in order] to do what you wanna do. Like I could've looked at that job as, fuck! I just came out of playing with NASHVILLE PUSSY and for a good couple of years we were making [a lot] of money and got record deals and were nominated for a Grammy and went all over the world, and here I am making 10 bucks an hour working the door at a restaurant. I was just like, what's gonna happen to me? Is this it? But by sitting at that door, I met [the guy] who ran the top boutique in L.A. He saw me sitting sewing patches on jackets when it was slow and he thought my shit was rad. He said come, [this boutique is bigger than Fred Segal, it doesn't get any bigger than that sold in L.A. And I've been in that over six years now. I've done stuff for Lenny Kravitz, Steven Tyler, Bono was wearing one of my jackets on the whole 'Vertigo' tour. It was one of his three outfit changes. The most-photographed of all his outfit changes, he's always in that red jacket. I'm like, that's my coat! I made it in my garage. I've been in Hong Kong and Paris it's killer. I put my bands' pins on my coats. I saw a shot of Christina Aguilera wearing one of my jackets and she put a pin on [it] herself that said, "I fucked Britney Spears," so all the magazines put a circle around the pin and blew it up big and then right above that pin is a HUNNS pin. [Laughter] She didn't even know what it was. Shameless self promotion.

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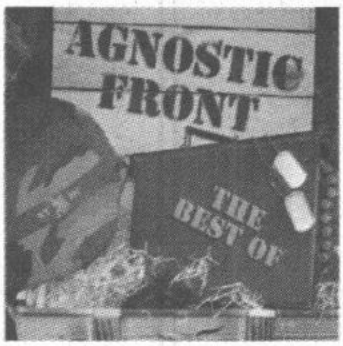

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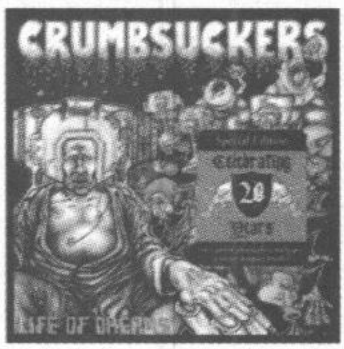

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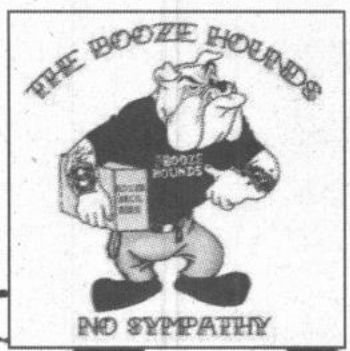

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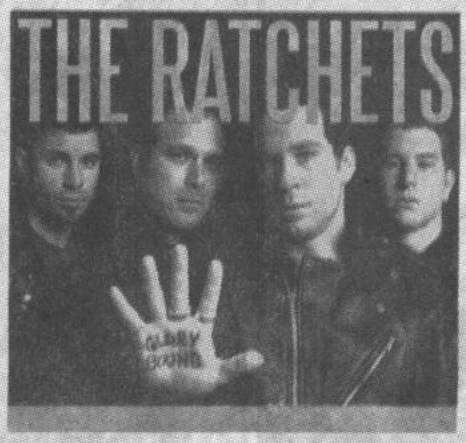

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U.K. SUBS

By Lorna Chair

SO YOU PLAYED IN LOS VEGAS, HOW WAS THAT?
Charlie: Yeah, brilliant.
N: Last time was with the Adicts, that was a totally different show, but it was a nice place though.
Charlie: Yeah, yeah, brilliant place, best dressing room, what's it called? Roadhouse?
Alvin: Oh yeah, Club house.
Nicky: It was only the night before last.
Alvin: ...but I'd forgotten.
Charlie: Yeah, and they got the best dressing room in the whole world, they've got everything up there. Kitchen. Great big lounge four times as big as this whole big studio. Toilet with shower - but they didn't have any hot water yet. It was very new.

DID YOU HERE THEY'RE THINKING OF MOVING CBGB'S TO LAS VEGAS?
Charlie: Er... no.
Alvin: Is that serious, or is it just a rumor?

I READ IT IN THE NY TIMES.
Alvin: Well it's got to be a serious proposal then.
Charlie: It could be quite good.
Nicky: Are they going to move all the wood, disassemble it and reassemble?

THAT'S WHAT I HEARD ACTUALLY.
Nicky: Absolutely brilliant.
Alvin: Why not, they did it to London Bridge.
Charlie: I think it's a wise move; most things are pretty dead or just treading water on the east coast. It's mainly because the laws out there about bar shows. And no one under 21 can get into the shows, so it cuts the shows by two thirds. So it's just not working out on the east coast, even CBGB's has been feeling the pinch because it's so strict out there. They're just closing down New York you know; New York's just become yuppie city. So yeah Hilly, great idea, just move it.
Alvin: Is it going to go into one of the big casinos out there, like, will it be CBGB's at Caesars?

IT SHOULD GO IN NEW YORK, NEW YORK.
Alvin: Yeah.
Nicky: We have to think about our future. We could do a tour of the states just in Las Vegas.

RIGHT.
Nicky: Hey, Subs, where are you playing tonight? Oh CBGB's in the New York, New York Hotel Vegas.
Alvin: Tomorrow we're at the Whiskey-a-go-go Caesars Palace, then the Marquee at...
Nicky: OK you're gone too far now.
Alvin: No, there's no Marquee in London now is there Charlie?
Charlie: Yeah there is now - in Leicester Square.
Alvin: WHAT!
Charlie: Yeah it's a very commercial, pricy place and they don't have a lot of punk rock there. But then again it's kind of new and there's plenty of places to have punk rock as one place closes another one opens in London.
Alvin: I didn't realize the Marquee had resurfaced
Charlie: Yeah. It's on like three floors of clubs. It's meant to be well posh and I've never been there yet.
Alvin: That's why. There's a dress code.

IS THERE ANY CURRENT PUNK BANDS YOU LIKE?
Alvin: Oh dear, that's a hard one. Current punk bands let's think.
Charlie: We played with a band called Career Soldiers last night in Vegas; they've got a bright future.
Nicky: How about the Raisins?
Charlie: I don't know them?
Nicky: Oh no, they're not a currant band are they.
Alvin: The problem is, is we get to see three or four bands sometimes a night virtually every night. It's very difficult to kind of sit and spend the time listening to all these bands and evaluate whether they've got potential or not. It's just continuous; it's very difficult to get a good perspective on it. At the moment, really, it's almost as it I'm... umm ...especially just coming off a tour and going on to another tour it's like I switch off the sort of sound of punk rock when I go home, I know Nicky does this too and I tend to listen to everything but punk rock. That's the one music I don't play.
Charlie: OK right Reprehensibles. You know I can't even say the name let alone kind of you know...
Nicky: I personally judge the merit of the band by how short the set is, the sooner they're off stage the better I like them.
Charlie: The Reprehensibles were a killer band; they really are a killer band. A band with a future Rep-re-hens-ibles. These guys didn't see them cause they were at the hotel watching TV.
Alvin: Gerrr Gerrr.
Nicky: I'm there every night Charlie, doing it for the kids.
Charlie: The thing is about Career soldiers as well, is they went on about second and then a few other bands went on before we went on, and they should have been on just before us cause they just blew all the other bands away. The thing is, whenever you do a tour of the US, you always come across one or two really class bands, who you think they could make it.

YOU'VE TOURED FOR DECADES NOW, YOU MUST HAVE A LOT OF SPINAL TAP LIKE STORIES, COULD YOU TELL ME ONE.
Charlie: We are Spinal Tap.
Nicky: Most of them involve Alvin so we have to be careful here, there's the pillow on the head one... I don't know, you know so much of the humor in the band is inside humor that no one else would understand. Because you have to know the characters. There's plenty of things where, over the years, strange situations and slap stick stuff has happened, but for the most part, the funniest things are the inside things which nobody outside the band would really understand or find very funny. Like the thing about the pillow on Alvins head. We were absolutely rolling about on the floor laughing in the hotel lobby but no one else knew what was so funny.

THE PILLOW ON ALVIN'S HEAD?
Charlie: Yeah, the thing is Alvin's always sleeping so we depict him with a pillow always on his head.
Alvin: You've seen the cartoons right.

OH RIGHT.
Charlie: Now sleeping is called Gibbing.
Nicky: In one particular hotel on the European tour he had one of those airline pillows. We got out of the bus and all booked into the hotel and much to his dismay he still had it attached to his head; just like the cartoons. And of course when you spend so much time

PHOTO: SHIBEO 'JONES' KIKUCHI

together in the bus things like get magnified and how funny they are really just gets magnified. It's almost like sensory deprivation. You're sitting in this little box for eight hours. Yeah you can read or something, but as far as new interactions with other people, there aren't any. So the interactions between the people in the van become magnified to such a degree that someone can just say one thing and the weight of all of their character behind it that just magnifies it to make it hilarious and no one else would understand it.

WHAT ABOUT THE OLD BASS PLAYER DOING A BACK FLIP?

Charlie: Oh yeah. But I'd just like to say, why Spinal Tap is so successful is because every band goes through every little plot. It really is for real. The whole management thing, the girlfriend thing. Everything, Stone Henge: There's a Stone moment on our new album, where we go into this, kind of slow rock thing... Every band has a Stone Henge moment. Yeah it's so true.

WAS TOMORROW'S GIRLS A RESPONSE TO THE WOMEN'S MOVEMENT?

Charlie: Not really, it was a response to unemployment, especially unemployment affecting women, which was quite surprising. So many young girls leaving school were unable to get jobs and one or two women we knew took up pushing drugs and that was the inspiration. It's a completely alternative way of life and all down to the areas where we lived Tooting and Brixton, and that was the only industry there.

WHAT ABOUT C.I.D.?

Charlie: C.I.D. is like C.I.A. here. It's like secret Police.
Alvin: What's C.I.D. actually stand for?
Nicky: Central Investigation Department.

WHAT'S M.I.5?

Nicky: C.I.D. is more like the F.B.I. M.I.5 is...
Charlie: International spying...

SO HOW DID YOU COME TO THE ATTENTION OF JOHN PEEL?

Nicky: At the end of 1977 we'd been playing the Roxy club, the club where it all started, and incidentally I was just interviewed in the Roxy club this year for the 30th annerverary of punk and it's now a Speedo swimwear store. But anyway we'd been playing...
Charlie: Nothing's changed.
Nicky: ...we'd been plying down there, and they asked us to be on the 2nd volume of the Roxy album. The first Roxy album, Roxy WC1, was the first punk compilation album. It had all the punk luminaries, apart from the Pistols and the clash, who'd been playing down there so we were invited to do the 2nd part of that, and subsequently they've actually put some of

our tracks on a part two of the first Roxy album, anyway, we did two tracks on that and John Peel really liked them and played the hell out of them. John Peel in England and Frank Zappa in the States.

I WAS GOING TO ASK YOU ABOUT THAT. WHAT SONGS WERE THEY?

Nicky: I Live in a Car and Telephone Numbers

DIDN'T YOU HAVE DINNER WITH FRANK ZAPPA ONE NIGHT?

Nicky: Yes I did.
Charlie: A little correction actually. The Sex Pistols never ever played the Roxy.
Nicky: Oh really.
Charlie: There was a policy to do silly gigs like on boats or everywhere else.

WHERE ARE THE BEST PLACES FOR YOU TO TOUR?

Nicky: The Basque region is good for us.
Charlie: Yeah.

WHY DO YOU THINK?

Nicky: I guess because they see us as kind of anti-establishment rebel kind of thing that's been going on for a long time and they have ETA. Maybe, I don't know, but we also have a little core group of very, very enthusiastic fans who happen to be in a position where they can promote and they actively bring the profile of the band up in that area.
Alvin: It's really good in France too. For a long time France was like a... I live in France so, for me it would be great if the band started to get some momentum there. For a long time it was a bit of a wasteland we really couldn't get many gigs in France, but it's started to get better bit by bit. We had a big feature in a French punk rock magazine. Punk Rawk spelt R-a-w-k. It's getting better and better and we're getting more and more gigs. It's kind of nice, because if you think of it like Stratego or one of those games, where you kind of building up a little empire, that fits into the Basque region and then we've got the Italian gigs where we do a lot of those sort of big left wing squats even though politically some of us in the band don't align ourselves with the philosophy of those places. Never-the-less they're great places to play. When you think of a squat in English terms it's usually some horrible sort of hovel with graffiti over it and tiny little room with no lighting on stage. Well a lot of the Italian places are better than the sort of mainstream venues we play. The catering's better. They're really well run and well attended. Actually it's probably never been a better time.
Charlie: Yeah.
Nicky: The old strongholds for us which was German and Holland are still ok, but they're not what they used to be. We used to play shows in Germany and there'd be more than 1,000 - 2,000 people even in mid sized town. It's not like that anymore, but Germany is the place where any musical trend never ends they just gradually fades over about 50 years. There's still Mods, there's still Rockabillies, every kind of trend carries on. If you were a guitar player from an old heavy rock band in the 70's you can still do solo tours of Germany.

WHO DOES THIS?

Nicky: Well, Roger Chapman from Family is still huge over there. People like that. Another thing that's really big still over there is the 80's stuff. Like Depeche Mode and bands like that. When these guys are older they'll still tour over there, even though they couldn't get a gig anywhere else. Japan is also like that.
Charlie: We're kind of getting back into western Europe, it's very powerful in eastern Europe like Alvin says, we're getting a foothold in Japan. We're also thinking very seriously, well working towards... we've been offered two tours of China and I think this is the future for punk rock. Once we get into China, I think we'll take over and then Squeeze out the middle east, India and Pakistan and we'll dominate the world from there.
Nicky: It's obvious Charlie's world domination is based around food.

SO IS THERE A MORE VIBRANT PUNK SCENE IN EUROPE?

Alvin: More vibrant? Well I thing the eastern European counties are the emerging ones, they're really getting into it now. It's ten years since the liberation of those countries. What's really interesting for us is Poland was one of the countries we visited while it was still under communist control. In 1983 we became the first punk band to play behind the iron curtain. That's when general Jaruzelski was still the dictator in Poland so we had a kind of special place in the history of punk in that country. We now play regularly in Slovakia, Slovian, Czech Republic, Hungry and the audiences there are really enthusiastic. We play to bigger crowds there than in the US and there seems to be more and more bands that are being influenced by the Subs and the other bands that are traveling there more regularly now. So for me it's kind of a bit more exciting, there's more intensity, larger crowds, the event themselves are more meaningful because of all those reasons. So certainly in eastern Europe it's a lot more vibrant for me. I mean it's still good here.

HOW DID THAT POLISH TOUR COME ABOUT.

Charlie: There was about to be a revolution so they called up the UK Subs and said we've got to stop this revolution. Lech Walesa was in jail people are going to rise up so we've got to be made to look like good guys and get you guys telling the people they have to calm down and music is the way. Stop rebelling.

DID SOMEONE REALLY TELL YOU THAT?

Charlie: It was more or less along those lines.
Alvin: Behind the scenes.
Nicky: Well it could be said that we did bring down the Berlin wall.
Charlie: Well we did! No, no, we did.
Nicky: Absolutely Charlie, I have no doubt.
Charlie: You know - that's another story. This is the truth. We had all these Solidarity tee shirts made up but then they arrested Lech Walesa so they said on no account could we wear these Solidarity tee shirts. But our drummer went ahead and defied the authorities and wore his solidarity tee shirt every night and almost started the civil war again. There was big arguments in the dressing room - "you shouldn't wear that" - this is the truth. "You'll start a civil war".

NOW I KNOW WHO'S PULLING THE STRINGS AROUND THE WORLD.

Nicky: Well, they did tear gas the place one night didn't they?
Alvin: Yeah they got a bit rowdy with the tear gas. The idea behind it was that General Jaruzelski got a lot of international critisium when he arrested Lech Walesa, clamped down on the Solidarity movement and introduced martial law. So to kind of demonstrate to the world that he was kind of groovy and cool dictator he decided he would invite a western rock band to go and play. How we got mentioned in the corridors of power in Poland, I'll never know but we were. So we were invited as a demonstration that he wasn't too bad. This punk rock music -What's it like? Let the kids have the punk rock. Over we go, we played this, but unfortunately we wouldn't play their game. We were on national news every night.
Charlie: They released our single Warhead, which was an anti-war song, so they kind of made double sure that people would listen to music rather than start a war. But it was a close thing, almost a civil war, but I think we tipped the balance.
Alvin: Instead of the young people of Poland being grateful to Jaruzelski, cause once they saw us play, heard the tone of the music and they then we got to speak to them afterwards they just became even more determined to change...
Charlie: ...the situation.
Alvin: It came as no surprise a couple of days after we flew back to London, that he re-imposed martial law. That didn't work let's get back to plan A. Oppress every one. But it was a very interesting tour. We were Zloty millionaires.
Charlie: Everyday.
Alvin: Yeah, They paid us in the Polish currency, the zloty, which was worthless outside Poland. Half in Dollars and Half in Zlotys. We divided up all the zlotys they paid us. I say Zloty millionaires, but we had something like 150,000 zlotys each, is that right Charlie? Something along those lines something like 200,000 Zlotys. Now the average wage at the time was around 6000 Zlotys a month so we had all this money that was absolutely worthless outside Poland. We had two weeks to spend it in.

WHAT DID YOU SPEND IT ON?

Alvin: It was the most decadent thing.
Charlie: One night we got very drunk and we were in this big hotel having a big meal. Getting very drunk on Champagne and wine. Someone went to the toilet and you have to tip the toilet woman, and the smallest note they had was like a $50 note. They gave the woman a $50 note, they came back and said I had to give the toilet woman $50 I didn't have anything smaller. Someone else went and gave her $100, then this went on all night getting more and more. She went home a millionaire.

WHERE ARE YOU GOING NEXT?

Alvin: Europe. There's a Christmas tour. We do a week in the UK as a sort of prelude to a major European tour, which will be probably be about six or seven weeks Charlie? Something along those lines.
Charlie: Yeah normally there six weeks.
Alvin: That'll take in every major country in Europe and Scandinavia. For me it's the great tour of the year.
Charlie: It's the great tour of the year for all of us. Doing so many countries, it's just a well run, well oiled thing we've been doing for about 15 years or so non stop. It's our bread and butter for the rest of the year, if everything else collapses this sustains us for the year, but everything else is going fine. We're doing about six tours a year now.

ARE YOU WRITING ANY NEW SONGS?
Charlie: We are.
Nicky: We just did a single.
Charlie: We just did a single on this tour up in Tacoma.

WHAT'S IT CALLED?
Nicky: Product supply.
Charlie: Good one Nicky, it seems so long ago, I forgot. It was only a few weeks ago.

I HEAR YOU'RE DOING A NEW VENTURE NICKY.
Nicky: Yes, it's a bit like Chippendales but solo...

DO YOU HAVE A CHANGE BELT.
Nicky: Yeah you're talking about my audio book company. Yeah we're doing.... Well it's very very secret right now. CD format is problematic now, it's still going but more and more people are downloading, more and more people are copying. So the actual physical CD is in it's twilight years in my opinion. But audio books are very popular and I enjoy them. There's nothing like when you're traveling for miles and miles and it's dark. When you read it's very hard on your eyes - reading in the van. So I very much enjoy putting some headphones on and escaping into audio book world. So I thought let's start making audio books. It's still going to be under New Red Archives media at first.

IS THIS GOING TO BE THE BEGINNING OF YOU MEDIA EMPIRE?
Nicky: My mediocre empire.
And Alvin I understand you're a writer. Fiction or non-fiction?
Alvin: I've had two books published that are non fiction.
Nicky: One of them was fiction.
Alvin: (Laughs) Parts.

NICKY TOLD ME ABOUT THIS, YOU WROTE A MEMOIR ABOUT BEING ON TOUR WITH IGGY POP.
Alvin: That's right, Neighborhood threat. Which has been republished. It was originally only available in the UK on Britannia Press, now a new company has picked it up and it's available everywhere. Then I wrote a book called Destroy for Britannia Press, which was in 96 for the 20th anniversary of punk. I'm now working on my first novel. It's a big departure, it's historical fiction.

WHAT PERIOD IS IT SET IN?
Alvin: The time of the crusades. I had to do two years of research. It's to do with the children's crusade. That's essentially what it's about, it's called the Sultans General. I'm about ¾ of the way through it and enjoying the work. I hope to get it published next year.

WHEN DID YOU TOUR WITH IGGY POP?
Alvin: I was the bass player 1988 and 1989, those two years.

WHERE DID YOU TRAVEL TO?
Alvin: All over the world, Brazil, Argentina, Australia, New Zealand, Japan, Israel, we played in Jerusalem and Tel Aviv, yeah it was great.

DO YOU PLAY IN OTHER BANDS APART FROM THE SUBS?
Alvin: No, no just the Subs now. When I stopped playing full time with the Subs I used to play in a band called Cheap 'N' Nasty with the guy from Hanoi Rocks. We used to do a lot of work in Japan, because Hanoi were like gods in Japan. That was an instant market for the band. So we just focused on that. We had a deal with a Japanese record company. I really enjoyed that because I like Japanese culture. But it's good to be back playing with the Subs. And balancing it out with the writing. ✪

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FAR FROM FINISHED

By John B. Moore / Photos Courtesy Of Sailor's Grave

Brewster, New York may be a great place to settle down and raise a family, but it's hardly fertile ground for building a punk rock legacy. So after playing a particularly solid set at a hole in the wall club in Boston's Jamaica Plains neighborhood, the boys in FAR FROM FINISHED- natives of Brewster - thought why not set down stakes here.

"Our first tour ever, we pulled into the Chopping Block - it was out first time playing Boston - and we started playing and people immediately took to it. It was the first time we thought 'People can really get into this.' So we just decided to make the move," said Steve Neary, lead singer and founder of FAR FROM FINISHED.

"Nothing against New York, they've got some great bands there; it just immediately clicked for us in Boston."

Not a bad choice considering the phenomenal acts Boston has bred over the years, from the DUCKY BOYS and MIGHTY MIGHTY BOSSTONES to the DROPKICK MURPHYS, Boston's city elders must have started mixing something into the water years ago that has managed to breed a generation's worth of no-nonsense, blistering blue collar punk rock.

"In Boston, the scene is less like business," Neary said. "It's not competitive; you're not trying to prove anything. You're just kind of doing your thing and I guess if you're lucky, people like what you're doing."

Neary started putting together the building blocks of FAR FROM FINISHED as a 15-year-old living in suburban New York. Looking to spend as much time away from strict parents, he started listening to punk rock and decided to form a band.

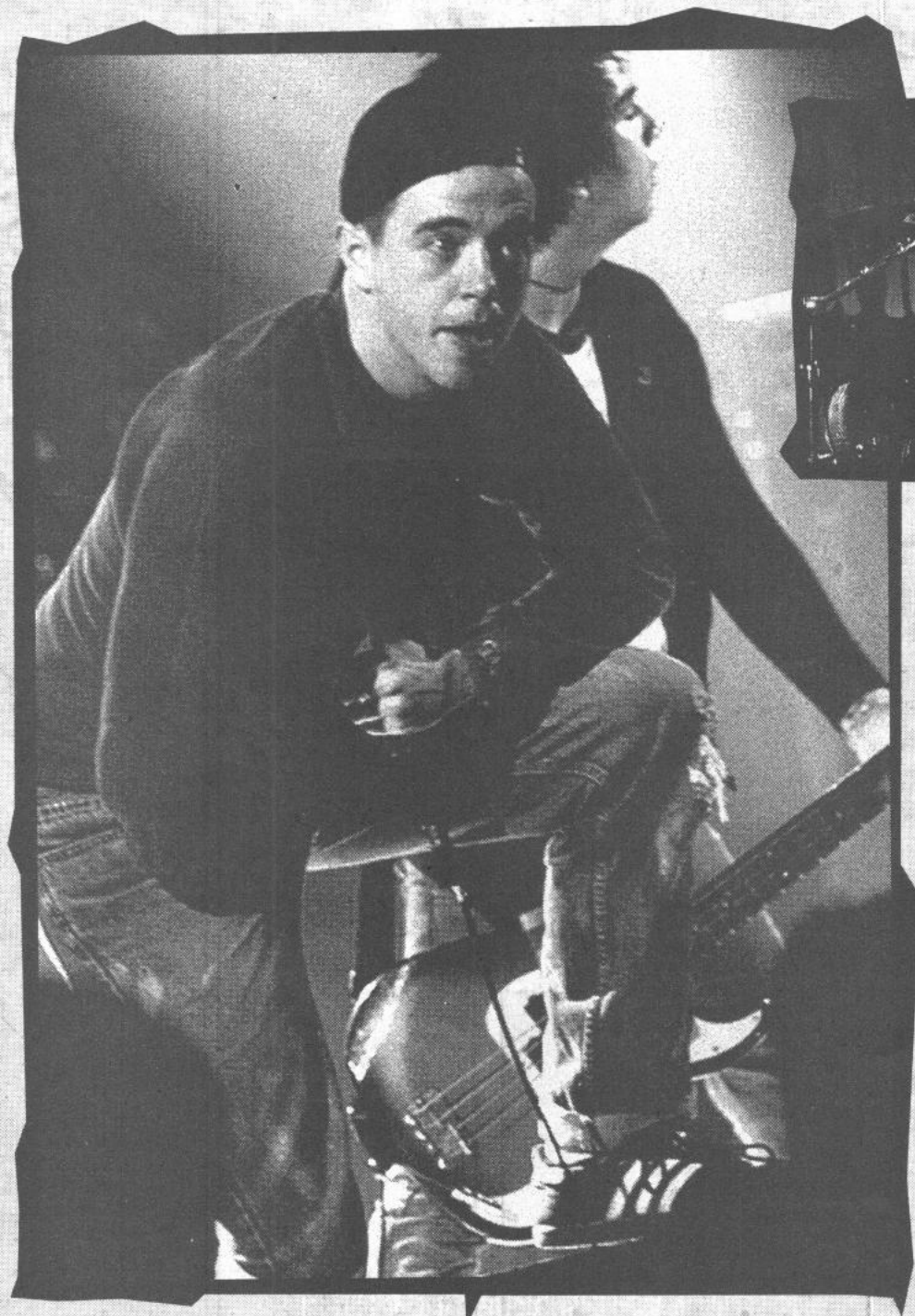
"Every time I wanted to go out and have a drink or something, I would join these guys at band practice and we would practice some covers," Neary said. "It was more of like an escape at first. Trying to have some freedom and really just have an outlet."

Though Neary is the only original member of the band, he started to get serious with FAR FROM FINISHED when drummer Marc Cannata joined about four years ago.

When it came time to record "East Side of Nowhere," their first record, their bassist wasn't able to make the sessions, so DUCKY BOYS founder Mark Lind jumped in and helped out. Fellow Bostonian Spike Katz, who plays stand up bass for KINGS OF NUTHIN' also sat in for a song.

Jason Cooper has since signed on to play bass for the band full time and Paul Christian, formerly of the STREET DOGS, and Chris Ross fill out the line up on guitars.

"In the true sense of it, it's like everyone knows each other (in the Boston punk scene) and everyone is part



of a family," Neary said.

In their brief career, the band has learned to adjust to situations quickly.

Last April, driving through Pennsylvania, the band slammed into a deer and was sent flying. Their van and trailer flipped over the guardrail and tumbled down a seventy-foot embankment. Though everyone made it through the wreck with no serious injuries their van, trailer, and most of their gear was destroyed.

Their fellow Boston bands all pitched in to help out, loaning whatever equipment the guys needed. "I was taken back by it all," Neary said. "I realized then that they care about us the way I care about them."

Proving yet again that the band has somehow managed to piss of the gods of punk rock, FAR FROM FINISHED got another set back just days into a massive US tour supporting the DROPKICK MURPHYS last year. Their guitarist Brenton Vaughan, who had played bass with the band during their last trek across the country (the one that resulted in a totaled van and shattered nerves) made the decision to leave the band five days into the tour.

"We were doing a lot of over night driving and we all had been on the road for some time after the accident, but Brenton wasn't ready to get back on the road and was having a lot of anxiety about it, so he left," Neary said. "I don't hold anything against him and completely understand it. We just had to carry on, make adjustments and played our hearts out every night."

Between last year's tour and now, FAR FROM FINISHED have had little time to concentrate on their set backs. They've just recorded a split CD with LEFT ALONE are finishing up their sophomore effort "Living in The Fall Out".

Lind once again plays bass on the album and buddies from fellow Boston bands THE PUG UGLIES, THE BLUE BLOODS and the MURPHYS dropped in to add gang vocals for a song or two.

"We're just trying to make a good record," said Neary, calling in from the parking lot of the studio. "All the lead vocals are done and were doing the gangs on Sunday. We'll have a party and invite everyone down to sing. We'll have a few beers it will be a good time."

Despite this being the band's second release - the record that generally proves whether the first effort was a fluke or not - the Neary is not feeling any pressure. "I kind of feel like maybe there should be pressure, but it's not from the outside, its pressure from within. We just want to do the best we can. We want to impress ourselves."

Neary, who has a pretty good attitude about all of the obstacles the band has faced early on, does admit to some frustration when probed.

"It's extremely difficult. It seems like we always try to get settled and then... Well, that's the way things are. That's life. You've just kind of got to roll with it and make the best of it." ✪

STREET DOGS

By Dan Gonyea (www.future-breed.com)

Once upon a time, Mike McColgan parted with the Boston band Dropkick Murphys to pursue a career with the Boston Fire Department. A few years later, a fire was ignited with a band they later called Street Dogs, and two records later, they are on tour with The Adolescents, preparing for a new album release in October, and touring in support of their new album.

HOW'S THE TOUR GOING WITH THE ADOLESCENTS?

The tour's been amazing. It started July 16th in Denver at the BlueBird Theater, and from there, it stretched all the way to the east coast to Boston, which was amazing and sold out, and CGBGs in New York City, which was absolutely amazing. Another Boston punk band The Freeze played [in New York], which was a treat, and they ripped it up. From Boston, the tour stretched back to the midwest, with a crazy show in Chicago. We had an amazing show once we got to Seattle, and Portland was great after that. Now we're headed over to Bend, OR. The whole tour's been great, especially to play with such a legendary band.

I HEAR JOHNNY GOT A BLACK EYE ON THE TOUR?

We were in Florida playing a show at this Irish pub. Johnny was signing on his mic. The place was packed to the gills with people, and they started to go crazy and come up on stage. He got hit with the microphone in his eye so that's how he got a black eye. Like a true soldier, he stood in there and played the whole show. It was pretty amazing to see a guy play a set with a black eye and stand his ground the whole time, not give in.

WHAT'S NEXT FOR YOU GUYS BEFORE YOU TOUR WITH THE BOUNCING SOULS, BECAUSE YOU HAVE A BIT OF TIME IN BETWEEN TOURS?

This tour winds down August 20th so we have a month off before we have the Souls tour. We'll be doing a lot of interviews and a lot of press and promo for our new album Fading American Dream, which comes out October 10th. I think even a little prior to the Souls tour starting in October, we'll be doing some local stuff in Boston with promo.

DO YOU HAVE ANY CD RELEASE SHOW PLANNED FOR THE BOSTON AREA?

We're tentatively looking at a few places for perhaps a listening or an acoustic set-up. We'll be talking more about that this week. I remember when we did Back To The World, we went to Dorchester and did an acoustic thing and listening thing. We're looking to do something like that. We'll be working on that this week and

finalizing something down the line.

HOW HAVE THE BANDS YOU'VE TOURED WITH SO FAR INFLUENCED YOUR LIVE SHOW AND NEW MATERIAL?

Touring with bands like Flogging Molly, Social Distortion, Tiger Army, The Briefs, Bad Religion, Brain Failure, The Adolescents, you walk away with things that are going to influence you, whether you are conscious or not directly conscious of it. Those bands all have great songs and have great live shows. You as a band take parts of that away, and it influences you. The biggest thing it does is give you hope and faith that you can do this for a living and give up yourself a 100% every night, play like every night is your last night, and give the performance of your life. All those bands have really inspired us, more than anything else, live. The bands that we have gone out with and toured with us have really inspired us. I remember, when we did the Bouncing Souls dates in the US last year on the West Coast and then Japan this year in March, their live performance was amazing, and they give so much of themselves during the show, and even before and after it, to their fans. That rubs off on you.

YOU HAD MENTIONED THE IMPACT OF MUSIC ON YOUR LIFE. HOW DID YOUR LIFE SHIFT WHEN YOU LEFT THE DROPKICK MURPHYS TO BECOME A FIREFIGHTER?

When I left DKM in 1998, I went to serve in the Boston Fire Department for four years. It wasn't until 2003 that Street Dogs started picking up momentum and touring non-stop, and I went on a leave of absence with the Boston Fire Department. Ever since 2003-2004, it's been non-stop for Street Dogs.

DO YOU PLAN ON CONTINUING YOUR CAREER IN THE DEPARTMENT LATER?

I don't know if I'm in the position to answer that because Street Dogs has so much planned and so much to do with live shows, record promotion, writing new songs, and things of that nature. I'll leave it open-ended and take it a day at a time and see where it brings me, but my commitment, focus, and efforts are 100% behind Street Dogs now.

STREET DOGS'S NAME WAS BASED OFF OF A SONG YOU GUYS WROTE A LONG TIME BACK. WILL WE EVER GET TO HEAR THAT SONG?

It's a song that died. When the band first started, it was an informal, casual thing for fun and jamming and song ideas. We did a demo just for kicks that picked up a lot of attention, got inundated with phone calls, and then we dropped the Savin Hill record and went on the tour.... How did I get from "Street Dogs" to all that? *laugh* Going back, when we first started jamming informally, that song came up. We didn't have a name or anything, and we were perplexed, needing to name it and everything. I liked how it sounded, and we went with that. It's not the worst band name, and it's not the best. We stick by it.

WHAT CAN WE EXPECT FROM YOUR NEW ALBUM THAT'S COMING OUT IN OCTOBER?

I think people can expect thirteen honesty, hard-hitting songs. The release is a complete band effort, and everybody had influence and a say. We had produce the record, and during pre-production and tracking, he wouldn't settle for any second-best or half-assed performance, he pushed us and pushed us. We had so many songs that we came into pre-production with that just didn't muster. Ted challenged us to come up with better stuff. I think the ending result is that we did come up with those thirteen best. That's what people can expect. It's a incendiary mix of both disaffection, anger, honesty, and just wearing it on our sleeve without a moment of hesitation.

WHAT'S YOUR FAVORITE SONG TO PLAY LIVE, EITHER OLD OR NEW?

I'd have to say Back To The World is my favorite song to play live. In a close, close second place would be Fighter. Back To The World touched a lot of people, touched a lot of soldiers--men and women of the armed forces. I feel like when we play it live, it strikes a chord with whatever audience, be it America, Europe, or beyond. It's a powerful song, a pro-human being song, a pro-human condition song, and certainly not a pro-war song.

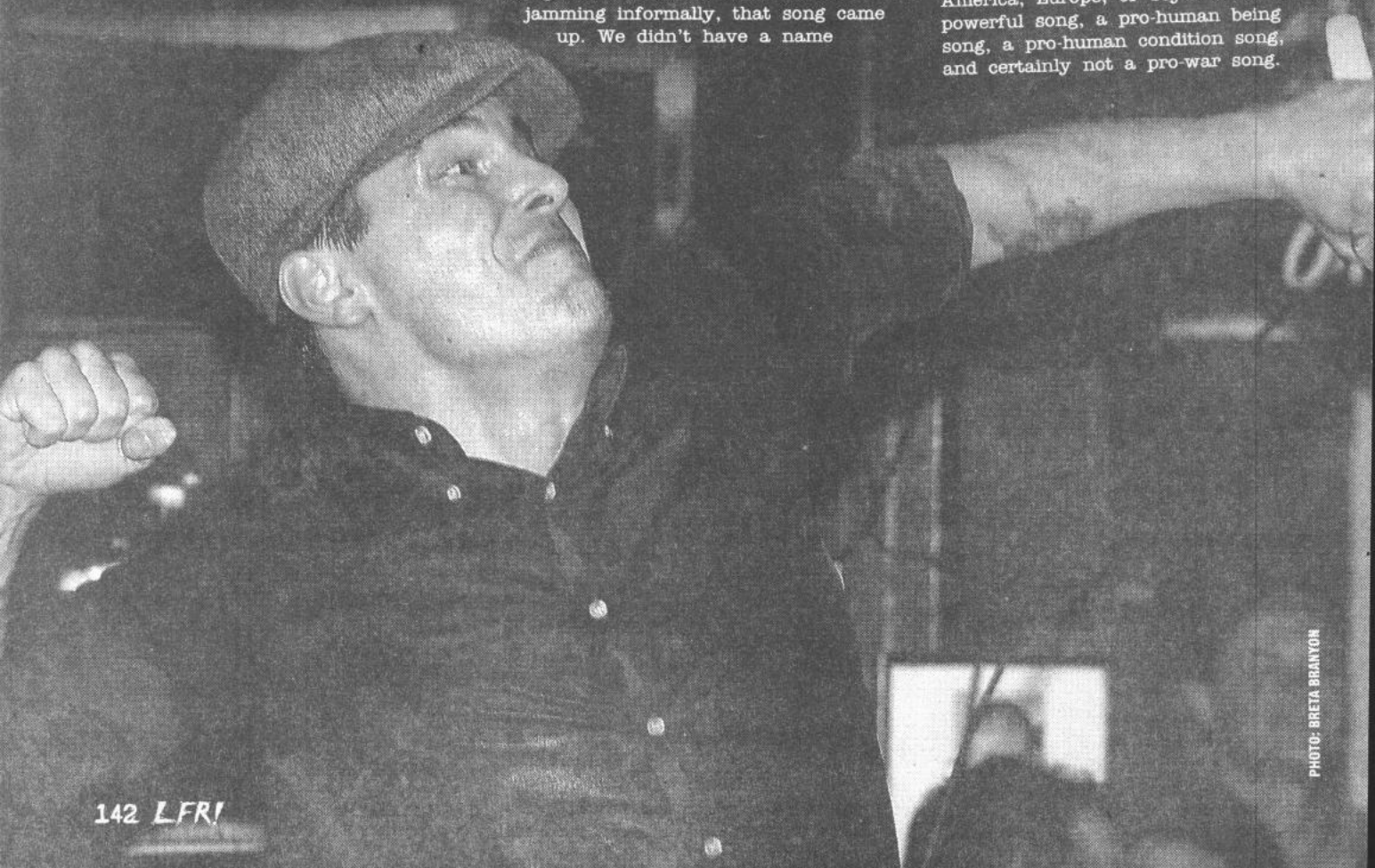


PHOTO: BRETA BRANYON

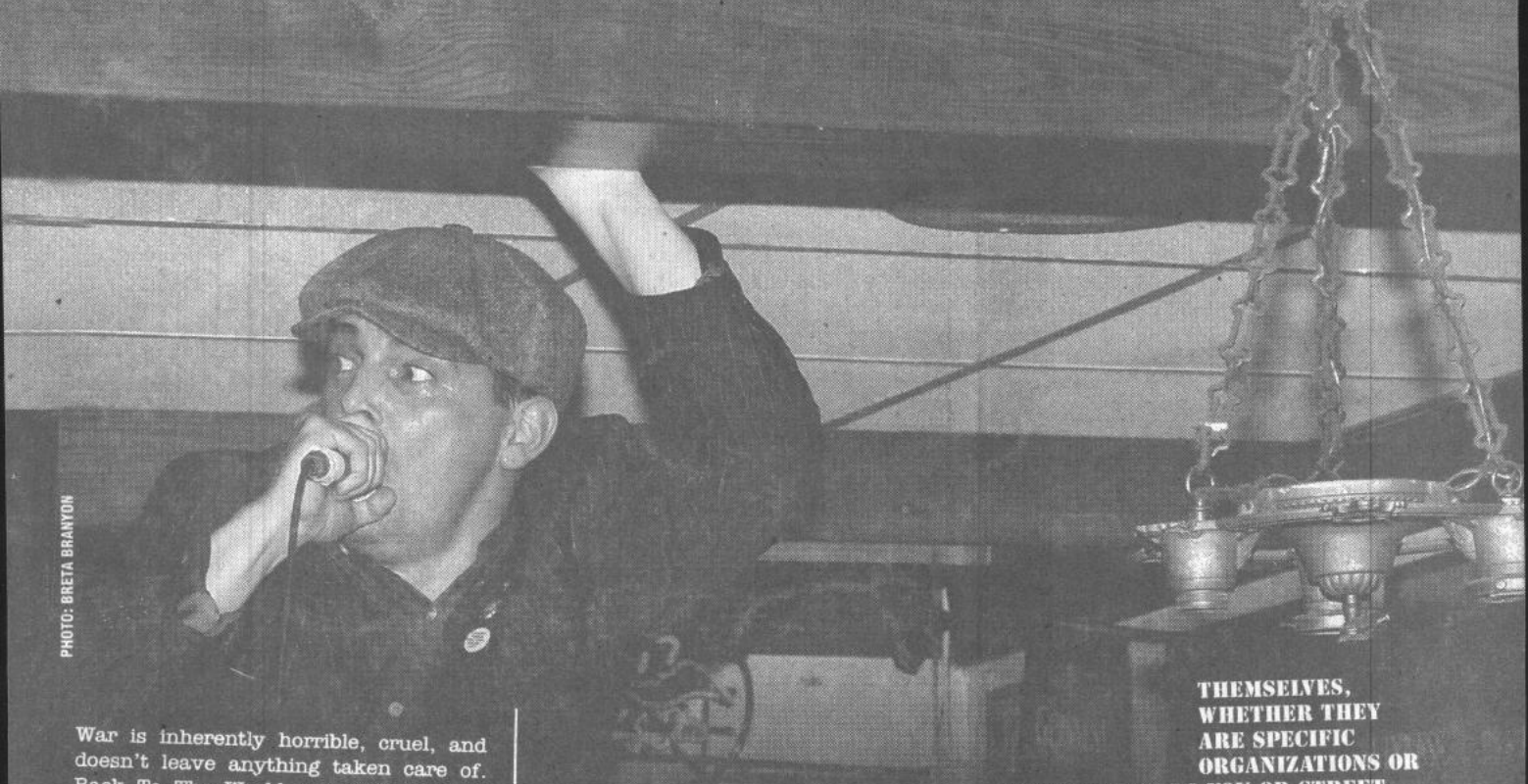


PHOTO: BRETA BRANYON

War is inherently horrible, cruel, and doesn't leave anything taken care of. Back To The World recognizes that the men and women of the armed services are away, in harms way, away from their loved ones, and they are human beings.

WE ALL KNOW YOUR CITY, BOSTON, IS A HOTBED FOR NEW MUSIC. WHAT ARE SOME BANDS THAT YOU WANT PEOPLE TO CHECK OUT?

I think Darkbuster are amazing, be it on record or live. Ramallah is amazing. The Explosion are really good. Lost City Angels are amazing. The Pug Uglies are another great band. There was a band, The Three Sheets that were pretty good. The Ducky Boys are back at it and better than ever. It's like you said, there's always a flurry of activity and bands active in Boston. I could go on and on and on. The movement is vibrant. Those are some of the bands that catch my attention.

BOSTON ALSO HAS A HUGE LEGACY OF LEGENDARY BANDS. WHEN THE STREET DOGS HAVE FINALLY COME TO A CLOSE, WHAT DO YOU WANT THE KIDS OF BOSTON AND BEYOND TO REMEMBER OF THE DOGS?

Just that it was an honest, hard-working, unbelievable live act. The studio recordings and live acts were quality and exceptional. We gave 100% of ourselves at all time. That's how I'd like it to go down. Whether it goes down like that is another story. People judge you from their own auspices and opinions. I feel right and down the road, we will be considered a band that shows up at venues and shakes the foundations to the high hells and give it all we had to make an impact. That's all we've wanted, to make an impact, to let out ourselves and what's inside ourselves, sing music about it, travel the world, spread it. We're grateful to have the opportunity to do that, and we never lose sight of that.

THERE'S BEEN A LOT OF SEPARATION IN THE SCENE TODAY GENRE-WISE AND EXCLUSIVE-WISE COMPARED TO THE PAST. WHAT'S YOUR OPINION ON THE CONDITION OF THE MUSIC SCENE TODAY?

In a perfect world, people would be open-minded and not so exclusive; they wouldn't be so segregated, and genres wouldn't be so rigidly defined. I think a lot of that has to do with the press and horrible music television channels. Things of that nature pigeon-hole things, label things, and make things commodities. Kids these days grow up, don't know better, and fall into these labels and categories. Music inherently, since it's origin, is bigger than that. There's so much music, from long ago to listen to. You don't need to listen to MTV and the radio and listen to what they jam down your throats. Go to a small record store and find that album that nobody's really listened to. Buy something different; buy something unique. Listen to something different, like a dub record, jazz record, old musical records. Don't be force-fed. That would be my suggestion to anyone. Be your own leader; be your own person.

ONE THING THAT'S EVIDENT IN THE UNDERGROUND PUNK SCENE IS THAT BANDS ARE SO INVOLVED IN CAUSES THAT ARE BIGGER THAN THEMSELVES, WHETHER THEY ARE SPECIFIC ORGANIZATIONS OR IDEALS. WHAT DO YOU OR STREET DOGS PUSH FOR?

Because I've always advocated for it, worker's rights and the ability for workers to organize and have the ability to say yes or no in a work place. That's something we've always felt passionately about. Always felt passionately about Amnesty International, The Red Cross, things like that. From where we sit, human rights, giving oneself for helping others who have been hit by tragedy or famine, is a big thing. I would leave it right there; I don't fashion myself to be an expert, and I try to be open-minded and objective in my life. I don't want to be too opinionated and rigid, because every day is a learning experience. The things I listed previously are ones we feel passionately about and would advocate. At the same time, we're not claiming to be experts or self-righteous by any means. Some bands, to some degree, get a bit too self-righteous and condescending. We don't want to be like that at all.

ANY LAST COMMENTS TO THE READERS?

If you want to check us out, we have a Myspace page with some tour dates and MP3s. We have a website as well. We're going to be around, releasing a new record, Fading American Dream, October 10th. We're on tour with the Bouncing Souls, and the dates are up on their Myspace, our Myspace, our site. If people want to check us out, give it a shot, and come to the show. The bands on the bill will give their 100%, and you won't be disappointed at all. ✪

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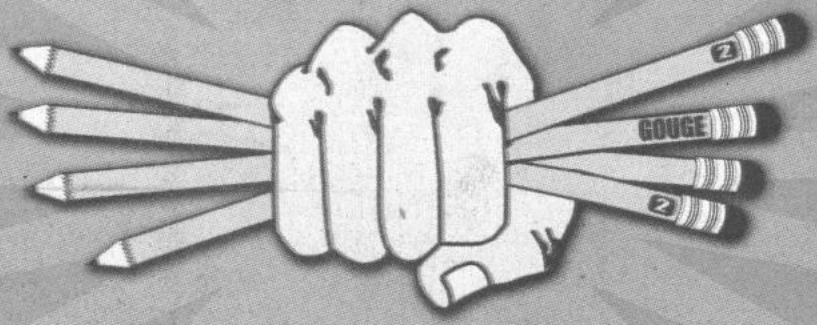

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CHANNEL 3

By Hector Martinez / Photos By Team Goon / teamgoon.com

Hmmm....it must've been sometime late 1980 when this pre-pubescent punk rock rookie from Compton crossed paths with CH3. The first time was at a free noon-time concert as I watched from the back of 'Room 13' of the Whitney Community Learning Center in Cerritos. They banged out punk and rock covers from 999, The Ramones and The Who as well as an original or two, which would later wind up on their Posh Boy debut.

Second time was at a Whittier house party where they played. The cops had already come and broken up the party, since I didn't know anything about tearing down a back-line I offered up my services to roll up guitar and microphone chords, Mike Magrann politely declined.

Channel Three would become an integral part of the soundtrack to my youth and somewhere between then and now, we would become friends.

Whether he was tipping his hat to Robert Browning, John Fante or some other author I'd later discover or just plain ole biting dialogue from a Hitchcock movie, Mike's lyrics always resonated. I remember reading in an old interview where Magrann said that being in a band was a form of therapy, I don't know if when he said it that he realized that it was equally therapeutic on this side of the record player speakers. What I do know is that if you were ever a confused pimply faced teenager with a broken heart looking for some answers, goddamn it- CH3 was the band for you!

I wanted to be free, I wanted to be inspired, fuckin' A man, I was looking for the Truth and most importantly I wanted to get loaded and party with my friends. I found all those things in Channel Three.

SOLOMON BURKE ONCE SAID, "NO MATTER IN WHAT ERA IN HISTORY, INCLUDING THE GARDEN OF EDEN, EVERYBODY JUST GOT THERE." HOW DOES THIS SENTIMENT PLAY INTO YOUR THOUGHTS ABOUT THE FACT THAT YOU WERE PART OF THE EARLY 80'S SO CAL UNDERGROUND MUSIC SCENE AND PEOPLE'S SENSE OF INTRIGUE WHEN THEY ASK YOU ABOUT THOSE EARLY DAYS OF WEST COAST PUNK ROCK?

Well, I think it's pretty typical for people to mythologize the old days. Kinda like there's a billion geezers that claimed to have been at Woodstock, you meet a lot of people that go on about what a magical time the early 80's were for hardcore... and how much the kids nowadays just don't get it and how their music sucks, right? Reality is, the scene in the early day attracted a lot of misfits and bored kids just wanting to get drunk! And I guess in a big way it was just sheer luck of the time and the place that we

got to be part of the thing---2 years earlier and 2 states to the East and we might be in a Rush tribute band right now. Not to trivialize how great it was back then---it really was a fertile time for music and whatever you might define as a culture. But I remember an awful lot of jocks at those early parties too---to be able to get drunk, smash some stuff up and then get into a fight seemed like heaven to them too, ya know! The earlier LA/NY stuff seemed to be more grounded in the art/ intelligentsia crowd, but the hardcore and OC thing had a lot more to do with violence, booze, sex---you know, fun! Of course, a lot of goddamn great music was the soundtrack of the time...

I'VE NOTICED THAT PUNK ROCK SEEMED TO SIMULTANEOUSLY ATTRACT THE DUMBEST GUYS IN THE CROWD AND THE SMARTEST GUYS IN THE CROWD. WHY DO YOU THINK THAT IS?

I guess that goes along with the freedom that punk does, or is supposed to, represent. Ideally, it's the type of thing that can offer what you want to take from it. Some get into the political aspect, and that's fantastic, ya know? To think that music can inspire people to think beyond their lives is an incredible thing... but then again, Punk is some mighty fine music to get drunk and fight to, am I right? Some people look at a painting and see the cow, some people see kind of day the painter was having when he painted the cow.

OK. THIS LINEUP OF THE BAND HAS BEEN PRETTY SOLID FOR A WHILE NOW. YOU'VE HAD A LOT OF PERSONNEL CHANGES IN THE PAST. DO YOU THINK THAT'S A NATURAL PRICE A BAND PAYS FOR A LONG CAREER? ANY CHANGES PLANNED FOR THE FUTURE?

Seems like we've hit on a good combination--Alf has been in the band for about 13 years, a record for a CH3 drummer! He's the drummer we finally found that can show up, do his job well, and not bug us about singing lead on just one song! Anthony has already put in a good five years, so he knows the drill as well...Anthony is the young guy now, and is still out there checking out the bands in the clubs every night. He's become a real bullshit detector for us, and is able to give us feedback on other bands and clubs when the rest of us have to stay home and do the laundry and make lunches for the next day! Being in a band involves a lot of mundane shit, and a lot of people just can't handle it for the long haul. There's a handful of old school bands out there that have the original lineup all intact, and more power to them! But we've had to face the reality that you gotta keep moving forward and make the band, as a whole, more important than any one guy---of course, that bein' said, this thing's goin' nowhere without me and Kimm on board!!

YOUR LONGTIME FRIENDSHIP WITH KIMM HAS BEEN MENTIONED BEFORE. HOW HAS THAT RELATIONSHIP AFFECTED THE BAND AS FAR AS THE MUSIC? THE BUSINESS?

It's true, we did meet in the Summer before third grade, but that wasn't so long ago, was it?! We were fortunate to come on up in a time when this music was so new, everything wide open, right? I mean, we went to all the same concerts together through high school and that gave us an appreciation of pop as well as heavy rockin', and that definitely comes through in our songs still. I owe any shred of good musical taste to Kimm, because he's had --and has-- an encyclopedic grasp of pop culture. We took guitar lessons together, played our first song together (He on guitar, me on drums, Blitzkrieg Bop!), lost our virginity together. Nah, just fuckin' with you on that last one! I took singer/music director role by default, he started booking the band and dealing with the biz types because I was so socially inept. We've grown in these roles and have learned to defer to each other's expertise!

CH3 HAS A REPUTATION AS A LITERATE BAND. JUSTIFIED?

Because we talk so good?! I guess a lot of that early stuff was wordy shit, and that connected with every egghead on the masthead of your local community college weekly, eh? I really appreciate the reviews we've had where the writer examines the lyrics a bit, but it doesn't really make all that much difference in the long run. I mean, you listen to those early Chuck Berry songs, and he can really get across those feelings of sexuality, angst, everything... the safety belt, it wouldn't budge! without beating the subject to death with 5 cent words! Meanwhile, here I am a snotty 19 year old just home from philosophy 101 and trying to think up a jaunty lyric that I can rhyme to Ubermensch...

IF YOU WERE TO SEEK A MUSICAL FORM IN WHICH YOU COULD BE MORE LYRICALLY PRECISE, WHAT WOULD IT BE?

I like the way a country song is allowed to unwind at its own pace, tell the story and all that. You listen to Hank Williams or George Jones stuff and you can really be there, yeah? Unfortunately, everything you hear on a country radio station these days is just awful! There's also a lot of rap that takes advantage of the form, brings you in...I guess one of the real disadvantages of Punk is the speed and sheer force tends to overshadow and limit your lyric in a way.

WHO'S YOUR FAVORITE AUTHOR THESE DAYS, WHAT'S YOUR FAVORITE WORK OF THEIRS AND WHY?

I'm on a big Chuck Palahniuk kick right now, catching up on everything he's put out. I'm reading Haunted right now, just great, visceral, funny writing!

IF YOU COULD SPEND A DAY WITH BUKOWSKI WHERE WOULD YOU GO? WHAT WOULD YOU DO? WHAT WOULD YOU EAT? WHAT WOULD YOU ASK HIM?

Oh man, you gotta take the man out fishing, right? The first instinct is, oh yeah, me and Chuck are gonna sit in a dark shitty bar all day and just get loaded and bitch on the world! But he's gotta be sick of that! He's like, oh shit, another fuckwad has pulled me down from Heaven to go sit in Boardners to drink Maker's and spit out one liners all day. Nah, you gotta get him out in the sunshine with no one else around to get his take on that. Of course, then you'd go to a nice dark dinner, I'm thinkin' Northern Italian here, and get completely loaded on red wine!

WHAT'S THE BEST PART OF BEING IN A BAND? DO YOU THINK EVERYBODY SHOULD BE IN A BAND?

Man, the best part of being in a band is the feeling of being part of a tight little crew. Lately, we've really enjoyed going out with just the four of us, and you just dig walking into a bar or club where you don't know anyone, and it's y'all against them until you win them over, you know? It's a real accomplishment to just be able to pull 4 guys together every week and plan out your weekends 2 months in advance, especially at this late stage! We're sittin' there trying to figure out what dates are gonna work and everyone has out their calendars...when you're 18 it's like every and all nights are on, but nowadays we gotta work around the vacations and orthodontist appointments...baptisms and funerals--As far as everyone being in a band, thank God they all aren't! You come to realize it takes so many people in different roles to make a band, a tour-- even one night-- come off. I really appreciate all the other people in the club that are there to enjoy the music, and their fulfillment is not based on being the one that gets to jump around on stage like a drunk monkey for that one hour, and then

have everyone kiss their ass for the next three! It took a while for me to be able to go out and just be a fan of the music or a band, you know? I think that a lot of times when you are in a band you go out and it's like a recon mission---how can we network the band, how can we steal their drummer!

A LOT OF PEOPLE SAY THEIR SONGS ARE LIKE 'THEIR BABIES'. HAVE YOU EVER FELT THAT WAY? IF SO, DID YOU STILL FEEL THAT WAY AFTER YOU BECAME A FATHER? AT WHAT POINT DO YOU LET GO OF THOSE BABIES?

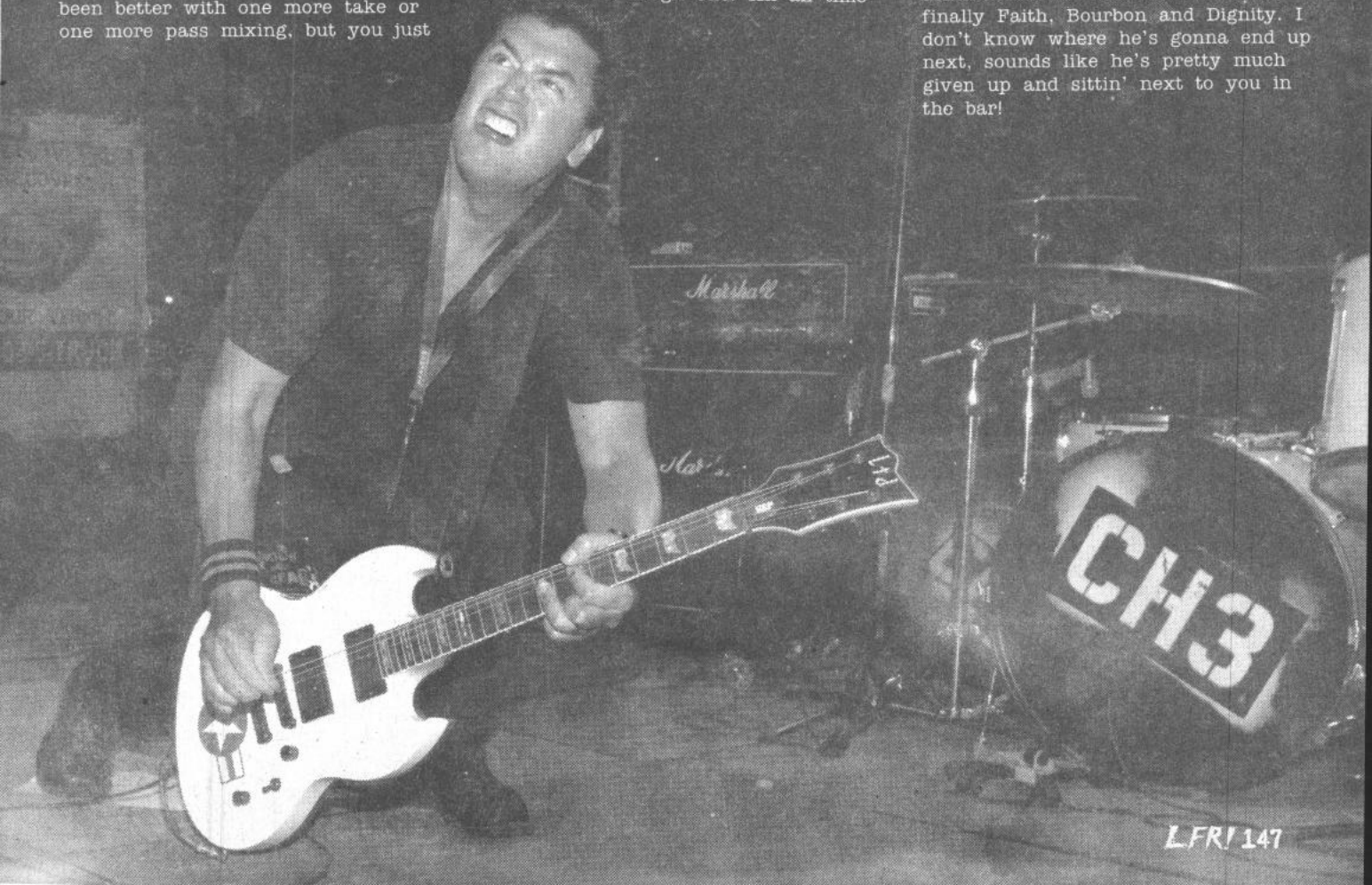
Babies? I prefer to call ours the bastardy! I never feel that parental pressure when it's in the songwriting part---you usually have a whole lotta time to cut and paste. If anything, I've gotten a lot better at self editing, being able to throw out a line or whole chorus if it's not needed. In the old days it would be more, Ah man, we don't really need a fifth verse, but I got that wicked metaphor for rain in there! Almost to a one, when young bands ask us to listen to a song, the advice is to cut it in half---- a hard thing to hear for the songwriter though eh? Listen to me, fuckin King Solomon here---- Regarding as letting the song go, the hard part has always been when to know it's finished in the studio. I know that 92% of our songs would've been better with one more take or one more pass mixing, but you just don't always have that luxury of time you know? Especially back in the ancient days when going into a recording studio was a mysterious and sacred thing. We just knew we had to do it right and quick, and so you lose a lot of the nuance and feel that adds up to a really great song....

RIGHT NOW, WHAT'S YOUR FAVORITE SONG THAT YOU'VE WRITTEN? WHAT'S YOUR FAVORITE SONG PERIOD? WHY?

Well, I think it's natural to really like one of the latest songs you've written, and I like Best of Intentions off of the last cd. I think it's pretty concise and has some good imagery that gets a feeling of tension across without being too wordy. All time, I think we'd have to give some props to Manzanar from way back off the first EP, because that was a great collaboration with Kimm, and it involves some of my family's past history with the Japanese internment camps of WWII.....got us a lot of attention back then too. When a music writer or two notices you have a song with political or intellectual themes you tend to suddenly get taken a lot more seriously.....of course, that first EP also contains Wetspots, one of the only tributes to precum that I know of!
When ya talk about favorite songs, man that's a tough one. An all time fave is Allison by Elvis Costello, because I like the mystery and imagery of the lyric, and everyone has their own perception of what's going on even though no one really knows. Another song I find myself listening to all the time is Stay Free by The Clash, a really bittersweet song to a friend I think.....As a matter of fact, we have good friend, Otis, that's been doing solitary in Pelican Bay for years, and I always sign off my letters with those words...Stay Free!

THERE SEEMS TO BE A RECURRING CHARACTER WITH CERTAIN PERSONALITY TRAITS IN YOUR LYRICS. WHO IS THAT GUY? WHERE'S HE GOING? WHAT'S HE GONNA DO NEXT?

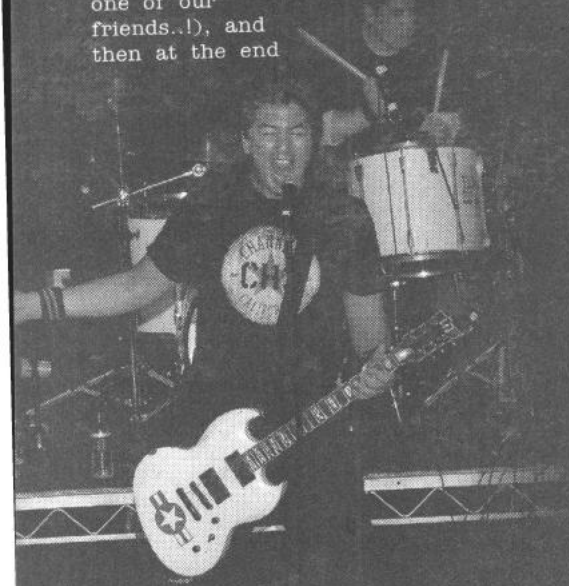
Yeah, I've always wrote about that one guy, the lovable fuckup we all know, yeah? I think he's that guy we all recognize in our pals, but especially ourselves! We started him off in songs like Out of Control and Make me Feel Cheap, when he was innocent and just starting in on the booze and the chicks, not really too sure about how to handle either! Then it was on to songs like Didn't Know, which had him more cynical but looking for answers. Last Time I Drank finds him getting pretty desperate and finding the answers he need in that bottle, which is just continued on in Gone Drinkin and finally Faith, Bourbon and Dignity. I don't know where he's gonna end up next, sounds like he's pretty much given up and sittin' next to you in the bar!



TRUE STORIES OR FICTION. WHAT MAKE A BETTER SONG?
Fiction, definitely... I guess you always have to start with that spot of truth to get the ball rolling, but the story's not gonna be that interesting if you are limited to what actually happened.

WHAT DID PUNK ROCK TEACH YOU?
Punk rock taught a whole generation to question the limits, I guess, to be able to align yourself to your own code of society. That's a valuable jewel in this day where everybody, especially the kids, are just bombarded with all the images and trends that the world finds acceptably cool. The PR background really helps cut through all the bullshit. And this can manifest itself in the littlest things as well---If I only find one red sock and one green one to wear on Monday, well shit----I'm gonna celebrate Christmas early this year, right? Sid Vicious died so you could proudly ride a girl's bicycle, but!

SO MANY OF THE 80'S SO CAL HARDCORE BANDS ARE OUT THERE PLAYING AGAIN. WHY IS THAT?
Short answer, because we can! I can guarantee you, you wouldn't see everyone back out there if there wasn't some money to be made, some people coming out to the show. For us, playing in the early 80's was often so disorganized and disappointing. You'd get to a gig, and the place wouldn't have a PA, or someone already beat up the promoter (usually one of our friends..!), and then at the end of the night no one's getting paid. It's really nice to be able to walk into these established rooms and be treated as a real musician, ya know? It is mind blowing, especially at the all ages shows to have all these kids coming out with a real interest in old school punk--I know a lot of guys feel like we're finally getting our due after a storm of shit. You can call it cashing in, but we paid that bill long ago!



YOU MUST BE AWARE OF THE GRUMBLINGS THAT PUNK ROCK IS A YOUNG MAN'S GAME. AND THOSE OF YOUR GENERATION SHOULD NOT STILL BE UP ON STAGE.....
Well, I'll agree that it's pretty shocking to see a 45 year old guy up there shouting about how Reagan sucks balls! Let's call this the Hope I die before I get ;old lyric' syndrome! A lot of that perception comes from the fact you haven't seen these guys in -- what? A couple decades? And you tend to freeze your old pals at the last time you saw them. But I hope PR has something in common with the Blues, in that the musical vibes is supposed to transcend the image--hell, you don't see those old bluestem quitting because they got a bald spot, yeah? Of course, you're not going to see us squeezing into the leathers and going back to the Aqua Net any time in the future!

YEAH. WHAT WAS UP WITH THAT PERIOD FOR THE BAND? THERE WERE SEVERAL BANDS THAT SEEMED TO WANDER FROM THEIR HARDCORE ROOTS INTO THE MORE ROCKIN SCENE...
Like I said before, Kimm and I always had a wide range of musical interests, and we fell into that stagnant period in the mid eighties where there was nothing going on in Punk, not in our little world anyway. Our producer Jay Lansford joined the band, and he'd already been in, out, and burnt out on the punk scene way before we got hold of him! It was just a natural progression to expand our music, although it is unfortunate we were produced and marketed by the team that brought you Poison!! It's true that there's a lot of bands that also went through a metamorphosis during this time, and God knows there's enough silly photos floating around to prove it! I guess we just weren't one of the lucky bands lapsed into a coma state (through drugs or prison often!) and reemerged in the late 90's ready to report for action unscathed!

YOU ARE WORKING ON A DVD PROJECT AT THE MOMENT. WHAT IS THAT ALL ABOUT? DO YOU THINK A DVD IS A NECESSITY FOR BANDS THESE DAYS?
The DVD---It does seem to be a vital part of a complete discography, eh? We started in on this project planning on making it another straight ahead live shoot, but the project seems to keep growing. Now we're hoping to have a little movie about the times and the people, all the stuff that Kimm and I went through coming up. Thank God, Kimm was good enough to keep these shreds of evidence of all our past adventures.....the guys from Homeschool Productions are working on this film, and they had their hands full sorting through all the stuff Kimm had saved! We've gotten a lot of great interviews from friends and colleagues, hope we can end up with something compelling enough for the average guy to sit through...I keep thinking if one of us dies a violent death or commits a spectacular act of terrorism then we might just have a crackin' film!

POSH BOY ONCE SAID THAT WHAT DETERMINES WHETHER A BAND 'MAKES IT' OR NOT IS SOLELY IN THE HANDS OF THE "ROCK 'N ROLL GODS" - IS THIS TRUE? HOW BIG OF A FACTOR DO YOU THINK LUCK IS IN THE COMMERCIAL SUCCESS OF A BAND?
Poshy said that? I though he was one of the rock 'n roll Gods! I gotta agree that there's a lot of factors out of your control once that cd leaves the warehouse, but again, that's the beauty and essence of the punk rock thing----all those early cassettes and 45's seemed to find their way home if they were good enough! Maybe it's because the whole PR world was a lot smaller in the old days, but it seemed that if you got something out there you would at least get a listen, ya know? Any band could press a few thousand out and hit the road, and if the stuff didn't totally suck they got their fanbase to build on.... I think once you lose the innocence and suddenly there is a substantial recording bill to recoup and a promo budget to justify, well, then your perception of the success of the project has suddenly changed, eh? All in all though, we were incredibly lucky to even get out of the garage and make that first record. I think about that all the time, and the luck's holding out every time we can get back up on stage and do them songs for just one more night!

WHAT WOULD YOU DO IF YOU WERE ELVIS PRESLEY?
Apparently, I'd go camp out on Rick Rubin's front doorstep until he let me in! ✪

The Tossers

BY WILLIAM DAVID JONES

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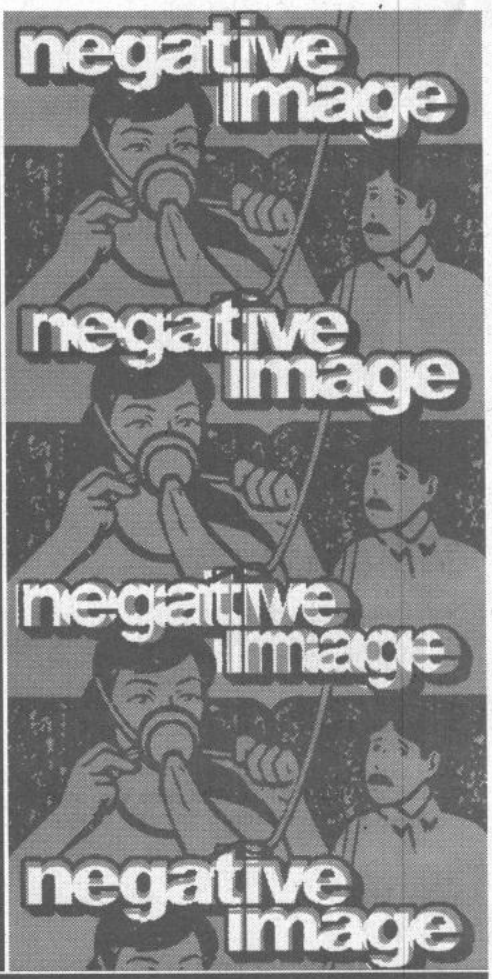

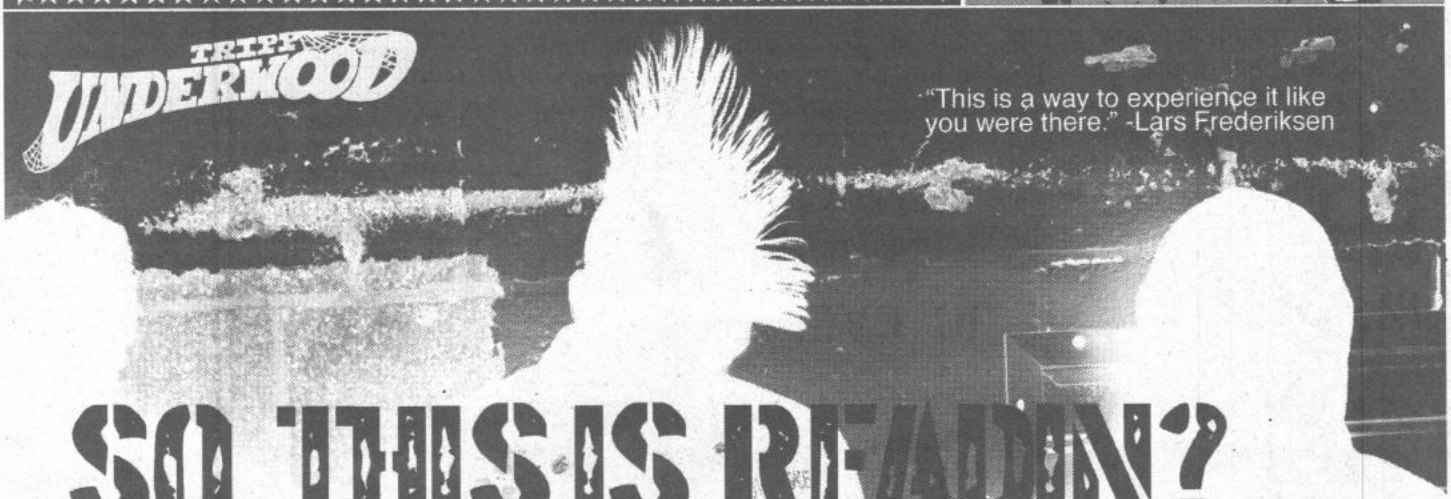

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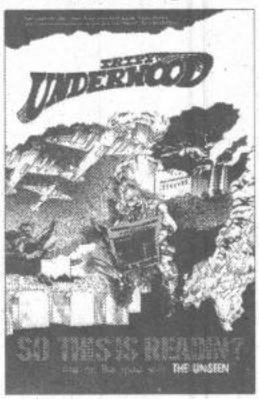

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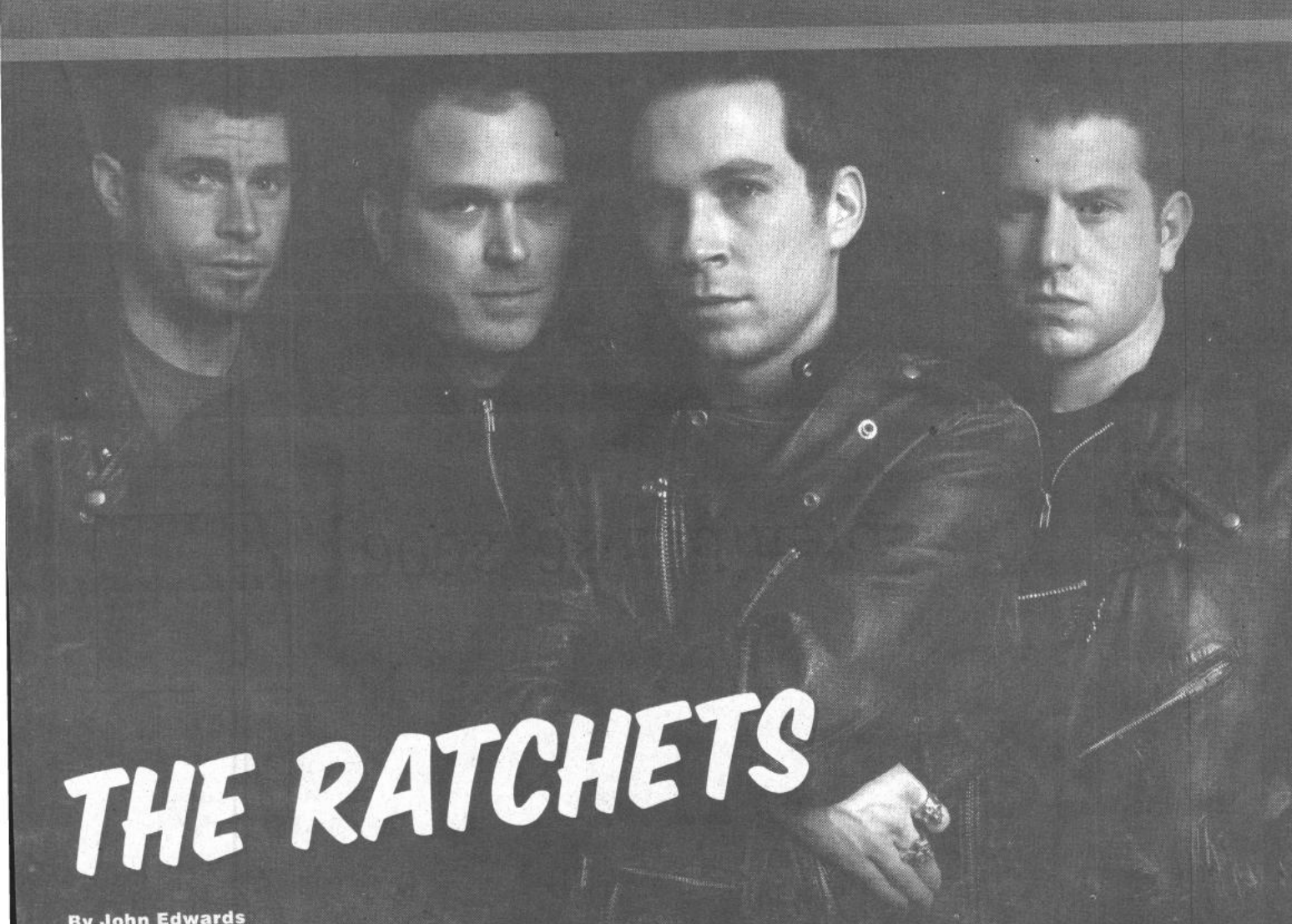

THE RATCHETS

By John Edwards
Photos by Brian Appio / Art by Robert Ryan

CAN YOU TELL ME A LITTLE ABOUT THE BAND AND HOW YOU CAME ABOUT?

Jed: Everybody but me came from other bands. Dan (bass) used to be in Plan-A Project, Zak (guitar) was in Worthless United and Erik (drums) was in The River City Rebels. Dan and I started playing some tunes I was writing, which ended up on our first demo, and we invited Zak over to a practice and it really was good from the first note we played together! That was in 77A Broadway in Paterson, NJ where we had our first practice space. What else can I say, two EPs later and it just keeps getting better and better.

THE RATCHETS HAVE A VERY UNIQUE SOUND. WHO GETS THE CREDIT FOR THIS?

Jed: Well we all have strong opinions about music and at the same time we all really like a wide range of styles. Between the four of us we could be listening to reggae, blues, folk or just plain old punk rock on any given day. I think instead of taking influence from 77 style punk bands we really go to the roots and take our influence from old rockabilly and traditional folk tunes- that's the heart of rock-n-roll music and it gives us a different slant than bands who just cut-and-paste together existing songs by Epitaph bands in order to write an album. Before I present one song to the band I've probably written five and that one song is the only one that passes my test, and I'll consider it a good song for us to tackle. Sometimes they stay as me or Zak have written them and sometimes we hack it to pieces and viola it becomes a Ratchet song!

TELL ME ABOUT THE NEW ALBUM YOU JUST FINISHED RECORDING?

Jed: Well it's our debut full-length and it's called Glory Bound. We recorded 14 tunes in seven days at Atomic Recording Studio in DUMBO out in Brooklyn and trimmed the album down to ten. We started writing the new tunes last summer and I was writing lyrics like a madman right up to the last day of recording! I'm really proud of the songwriting and arranging. It's really a strong anthemic debut and I hope people take to it. It's got some fast and loud tunes but also drops down and has some really soulful moments. We got Franz from World/Inferno Friendship Society and The Hold Steady to play some organ/keys and it turned out awesome!

Zak: Bob Strakele totally ripped it up in the recording studio. Recording and mixing that many songs in such a short time was a total whirlwind experience. I'm actually surprised we pulled it off.

YOU'VE RELEASED 2 EP'S & A SINGLE TO DATE AND THE LONG AWAITED LP/CD IS BEING RELEASED ON P.P.R.? CAN YOU TELL ME ABOUT THAT AND WHY YOU WENT WITH THEM?

Zak: I knew Skippy and Greg from pressing records with their company and had become friends with them over the years. Greg asked us if we would be a part of their picture disc 7" box set

project that they were doing with The Bouncing Souls, Explosion, Lucky Stiffs, Street Brats and a bunch of other rad bands. That was the first Pirates Press release and it was pretty impressive. Eddie came out to one of our shows with The Dickies last summer and offered to help us out with some demo recordings and a few months later we decided that our next record should be with Pirates Press. We're super excited about working with them and they are just as excited to be working with us so it's a good combination.

CAN YOU TELL ME WHAT THIS NEW RECORD IS ABOUT?

Jed: Well if I had to pick an overarching theme for the album I would have to say it's about living life as a realist but still having hope that the situations and people around us can change. I mean that's what the song Human Amplifiers is about and Rocker's Taking Over is about that in the context of playing in a band. In this world we've got people and advertising and they're all telling us what to do, it's an empowering thing to realize that you still get to make your own choices in life. As long as you're breathing you've got something that no one else can really ever own or steal or buy. And that should make you walk a little taller in life, if I can bring that out a bit in these songs...I explore that a lot in the writing of this album.

WHAT HAS BEEN YOUR BIGGEST OBSTACLE AS A BAND?

Jed: Honestly, I think it's a combination of the Internet and the fact that most bands playing punk rock want to succeed these days. And what I mean by that is twenty-five years ago you didn't have kids playing in basements hoping to someday sell a million records in their punk rock band and start a clothing company. And bands didn't have websites or myspace pages but they had mailing lists and shows and that was where you got what the band was about and where you bought merch. I think there's a connection that's been lost somewhere along the line cause stuff is so accessible nowadays.

Zak: I actually would have to disgree with that because I do think that the new media and technology does help and has helped us. I mean, because of it, we've sold CDs to places we would have never reached even if we were a non-stop touring band. The problem is that the new media and technology should have freed us all from the conventional ways of producing art and music and allowed us all to explore new forms of expressing ideas and information but instead it's just the same old business as usual. The system is still a hierarchal system and success is based on who you know, and who owes you a favor, and how much money you have access to, and all these other games, and no matter how well you use these new resources people will still buy into what they are told to buy and act the way that they are told to act. So basically if a major label would just cut us that check for a couple million dollars then everything would be cool. We would just sit around doing blow off of stripper's tits all day and it would be amazing. Hell, I would video-tape the motherfucker and make a reality TV show about it.

Jed: Yeah, well you spend your 1/4 your way, I'll spend mine my way.... Cadillacs all around.

WHAT WOULD YOU SAY TO SOMEONE WHO PASSES YOU GUYS OFF WITH A SIMPLE CLASH REFERENCE?

Zak: That kinda question come up a lot and it's easy for us to get annoyed by it and in some ways we've kinda brought it upon ourselves just by being the type of band that we are. We never wanted to sound like all the other bands out there today who get stuck in the rut of making one kind of music. We like the freedom of being able to expore all our influences; rock, folk, reggae, glam, pop, punk, and whatever else. If that means that we simply sound like The Clash then there isn't much of an argument. However, I think it's safe to say that we have a lot more in common with a lot of bands that have happened in the twenty-something years after The Clash. So whatever. We do what we do and we try to do it well and that's the story of The Ratchets.

WHO IN THE BAND WOULD BE THE BIGGEST MESS AFTER A FEW MONTHS ON THE ROAD?

Zak: Judging from the final Worthless United tour, which Jed and Dan can attest to, I would probably be the biggest mess. I would be the one to get deathly ill and develop an incurable disease and who knows what else. As much as I like to travel, I really hate the touring lifestyle. I don't like being couped up in a van all day, I don't like rock clubs, I don't like other peoples loud music, and I don't like having to do that same thing day after day which is why I've tried my best not to have a job. But I do like writing songs and recording them so I guess I've come to terms that in order to keep doing those things I'll have to tour.

DO YOU GUYS HAVE ANY CLOSING STATEMENTS?

Jed: Lots of times people say you should check out their record at the end of interviews and really truly believe that their album is amazing. Well, Glory Bound is an amazing album and you should check it out. And I'll tell you what, if you buy it and don't like it then meet me at a show, take the time to watch our set and if I've got the money to cover the CD or LP it in my wallet I'll give you a refund. ✪

THEE WHISKEY REBEL

THE TEN COMMANDMENTS OF DRINKING REVISITED

Old preachers have file cabinets filled with sermons they recycle on occasion. Veteran columnists have computer files filled with old columns they dig up and re-work. I try to write something brand new and fresh at least 90% of the time. Some fundamental truths need to be discussed every so often though for the enlightenment of new readers and also long-term readers with piss poor memories.

If you've read my columns for 10 years in various mags and my 2 books and read my daily online diary (PLUG PLUG) "THE TEN COMMANDMENTS OF DRINKING" will probably be familiar to you. UURRPP. I say, if you're that big a fan of mine you'll understand the need to EDUCATE new generations as they learn the ways of the holy "10 COMMANDMENTS of DRINKING".

These pearls of wisdom were first presented to the world as an insert to a 7" e.p. one of my bands "Alcoholics Unanimous" (PLUG PLUG) issued to the world in 1990. The band was (and still is) committed to performing and recording 100% drinking songs without exception. The band over the years has mostly included functioning alkies like myself. Yeah... we've had a few members who eventually proved to be too drunk to even play in a drinking songs band. One member we lost was carted off to rehab after a band photo session that lead to a DUI. But, for the most part we figured we were experienced enough in having FUN with the bottle that we may as well foist ourselves off as experts.

Too many amateur drunks, frat boys and fools serve as role models for young drinkers who emulate their ignorant mis-use of the bottle. I REPEAT: Drinking is supposed to be FUN particularly when you're around other people. Yeah, yeah, yeah...we all feel a need now and then to get really snockered on our own (after a relationship busts up for instance). When you do, try to find a safe place like your own home or a nice cozy alley to get the job done. If you've been thrown out of your home and don't want to wake up face down in a gutter with broken teeth (a true story told to me by a guy who could have profited from these commandments) check into a nice, cheap, sleazy motel and drink your cares away safely.

If you're drinking socially though either with brainless scumbag rum rookies or us pro's, keep a copy of these words in your wallet or purse; review them frequently. HERE WE GO:

THEE TEN COMMANDMENTS OF DRINKING:

1. Thou shalt not waste liquor; respect thy bottle and keep it holy.
2. Thou shalt not throw up on thy friends rug, in thy friends car, nor in Grandma's lap.
3. Thou shalt not buy light alcohol beer or near beer.
4. Thou shalt not be caught after hours in want of liquor.
5. Thou shalt not blame thy friends drunkenness for thine own.
6. Thou shalt not leave offensive backwash in thy friends bottle.
7. Thou shalt not burden thy brethren with drunken idiocy.
8. When drunk, thou shalt not sleep with thy neighbors ass, nor his pigs, nor his oxen, nor his sheep, all else goeth.
9. Thou shalt not kill (thy friends last bottle).
10. Thou shalt never allow thy job, nor thy family to interfere with thine own drinking. If thy neighbor or thy boss interfere: SMITE HIM.

Most of these directives are self explanatory. I might add, we've all broken a few of these many many times. Probably the most frequently broken commandment these days is the fourth. You've got to remember, back in 1990 light beer was only bought by geriatrics, heart patients and weaklings. Now days the scourge of light beer has taken over in many parts of the U.S.A. It's a SICK habit. I only wish we had been able to sell more copies of that record; perhaps we could've stemmed the tide.

Commandment number seven could've been explained a bit better. We didn't mean to imply that light hearted dopey drunkenness wasn't a good thing. It was intended to rebuke knuckleheads who destroy their "friends" good time by acting like angry morons... getting pissed off for no reason. Being an ASSHOLE.

One time I had to boot a guy out of my basement who suddenly started acting like a dick. I gave him a ride home to get him out of the neighborhood. En route, he started screaming racial slurs at a black pimp in a convertible. SHIT! I thought for a minute there we were both gonna get fucking SHOT. Number seven was meant for guys like him. Incidentally, I never had anything to do with that jackass from that day forth. He ruined a good drunken time. Sometimes you need to grow a pair and rid your social circle of clowns like that.

In the late 90's much like a fuzzy bearded deity laying additional rules on humanity etched upon sacred slates, I felt compelled as an apostle of pro-alcoholic rhetoric to formally and publicly express 10 more personal "commands" that you might want to at least consider enforcing in your own rumpus room:

1. Thou shalt not reek havoc in my house... yeah verily... NOT IN MY HOUSE!
2. I beseech thee... thou shalt not fight with your woman (or man) thus spoiling a drunken gathering... UNLESS you buy a few rounds to make up for it.
3. Thou shalt not drink trendy microbrew...unless it's free.
4. Thou shalt always strive to dissuade young drinkers from wasting money on trendy, expensive microbrew.
5. It is easier to leadeth a camel through the eye of a needle than avoid beers brewed by companies committing "political" transgressions. Yeah verily. Keep drinking and politics separate.
6. Knoweth thee that "Monday Night Football" drunks only desecrate alcohol..seek better company than such fools.

THEE WHISKEY REBEL

7. He or she that repeatedly ruins his friends good time should drinketh alone.
8. Blessed art thou who teacheth children to love the bottle.
9. Blessed art those that tolerate a spouse's beer gut. They shall inherit the marital possessions.
10. Thou shalt bringeth thine own bottle to public musical and sporting events.

Ok, ok. I know lots of you are going to pitch a bitch about my personal anti micro spew stance. Hey, unlike feuding members of different religious faiths we drinkers can find COMMON GROUND, can't we? I may not like what you're drinking but I'll defend your right to do so.. and enjoy a drink with you at a neutral bar.

Also, as far as my suggesting teaching children to "love the bottle" I'm referring to YOUR kids... not little brats from down the block. I advise for kids a measured, gradual introduction to wines and beers over the space of the years. It's wrong to get innocent toddlers shit faced. It's perfectly OK to begin exposing kids to the pleasures and dangers of booze at an early age. When my son was old enough to notice one of my buddies hanging out lurching around all groggled or maybe passed out in a lawn chair I'd explain to him what was going on. I'd drop little hints like "Jimmy should've drank some water or mixer with his whiskey; he's gonna have a HELLUVA hangover in the morning!"

If a guest left behind some foul micro-brew I'd perhaps open it and offer Elvis a taste with a warning "be ready to spit it out!" He'd take a sip and go running for a sink to spew it up into. "Why's that so bitter" he'd ask. I'd chuckle and launch into a warm Fatherly reflection on my theories.

He grew up watching me have spirited debates about corporate beers with his Uncle Jello and watching his Uncle Tom Pig guzzle fifth bottles of fortified wine. Those are precious family memories now that he's 21 and of legal age. So, did he grow up into a lush or a happy tippler? Believe it or not, by a pleasant set of circumstances that worked in his favor he's already manager at a bar/restaurant. He's got a keen eye for spotting patrons about to go overboard and ape shit. He's been happily drunk a thousand times, but strangely, never once gotten sick from it.

I'm a great Father, what can I say? My approach may be too alcohol friendly for some of you young parents, but I warn you against making the bottle something that is totally VERBOTEN and mysterious to your brood like my parents did.

As soon as I was old enough to I drank every day. I haven't stopped since.

I've settled into pleasant daily drinking habits by now, but the first few years I drank as a kid I wound up in lots of potentially dangerous situations. I had to figure out the truths and ways and personal methods of drinking on my own.

I've drank in every sort of watering hole you can imagine ranging from fine wine with dinner at snooty eateries to the lowest slime ball punk rock clubs from coast to coast and in between. I've drank in bars that smelled worse than the MENS ROOM AT CBGB's!! I've drank with derelicts, executives, straights, gays, transvestites, transsexuals, Republicans, Democrats, commies, skins, a small town sheriff, strippers and of course with folks of every ethnic background. Chess players, pro wrestlers, book worms, dummies, yankees, southern folk, Christians, Jews, Satanists, Muslims... I've drank with 'em all.

What other hobby can lead to you being able to sit down and converse with such a wide variety of people? You don't need to cram diversity-fests down the throats of we drinkers. We meet a wide variety of people on a daily basis as it is.

I've drank with several of my bosses and also with employees who I outranked. I've drank in 45 different States of the union and in Europe and Canada as well. There are of course a brace of drinking customs and house rules and laws wherever you go.

The "TEN COMMANDMENTS OF DRINKING" and my additional 10 suggestions aren't etched in stone, but they're a starting point based on common decency to initiate a common ground with imbibers from around the solar system.

As I've pointed out before, it's no coincidence that the nations on earth where alcohol is not openly consumed are frequently centers of unending turmoil and violence.

For those who struggle with alcohol rather than feeling comforted by it, I'd like to repeat for the record: NOT EVERYBODY is suited to drink the same stuff. Over the last few years I've come to realize that lots of folks who can handle beer all night CAN'T handle hard liquor.

Some people probably should never drink. PERIOD. Not a drop. Hey, to say I've known a few over the years is an understatement. I have plenty of friends who don't drink. It just means there's more for me.

If you're not having fun drinking, if you're getting into trouble all the time, if some friends or family are on your back saying you're too much of an out of control asshole when you drink maybe you need to just be a BEER DRINKER.

Just learning to wave off those shots has lead to many years of contented beer drinking for many of my close personal friends. Some people may be trying to convince you to quit altogether. If you're not ready for that, don't go along with it. Tell 'em to SHOVE their "intervention" if you're not ready. That's not to say it isn't best for you in the long run to back off a bit. Just learn how to relax with a few cold ones and you'll have mastered one of life's great hobbies.

OK. I'll admit I've drank way too much at some of my bands shows over the years and broken some stuff and ranted like a maniac into microphones and dished up bloody kisses to the girls and other crazy shit like that. Hey, we all cut loose once in awhile. Don't take it too seriously when you fuck up and let off some steam and wind up dancing naked on the bar or sleeping in a dumpster. Just like your bowling game or your darts skills improve with age, so does your ability to have a good time and find what sort of booze works well for you. It's WORTH some effort to be a happy drinker who people can stand to be around. UURRPPPPPPPPP.

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True Sounds Of Liberty Still Ring

By Jeff Alexander / Photos Courtesy Of Nitro

TSOL's Jack Grisham, once a lightning rod for controversy, surprised California again by running for Governor during the wild, Recall Election to replace the troubled Gray Davis back in 2003. The singer's platform emphasized healthcare reform and sought to further expose our government's negligence with regards to properly caring for needy people.

"After running for governor, I became so disgusted with politics in general. I want to remove myself from politics as much as I can," Grisham said earnestly. Despite affirming his frustration, he joked that perhaps America should have a rotating presidency, "Like a lottery that says 'Guess what? It's your turn to be President,' laughed Grisham.

Upon the conclusion of the election, Jack Grisham focused heavily on his community.

"I regularly visit prisons to try and teach inmates love and empathy, and that everyone is connected. Politicians talk about prison reform, yet none of them were arrested. They never walked in the other guy's shoes."

"It took me five years to secure the clearance, one warden jokes and calls me 'FBI Jack'," laughed Grisham. As Grisham continued to share his experiences of being an active, positive member of his community, one cannot deny the strength it took him to transcend his personal challenges.

"The process of changing was very slow. I was driving one day, and I saw a guy crawling out of some bushes. He was dirty, and I looked at him. I realized that was me, my father, my daughter, and that was my mom. That man was me, and I realized that we're all connected".

"I did a lot of sickening things in my past (during TSOL's early years). Some people would say 'Oh, he's nice', but that was just depending on what day it was. If you did something or said something I didn't want you to, something was going to happen. Looking back, I realize I frightened a lot of people," said Grisham.

Rising from the dark depths of California in the early 80's, TSOL mixed Punk's urgency with moody melodies, which allowed their material to stand apart from their Punk peers. As the band earned a strong following, many of their shows were plagued with violence.

"I remember one show, my friend was getting choked. I had cowboy boots with spurs, and jumped offstage, boots first and into the head of the person choking my friend. A lot of people were coming to shows and starting fights," recalled Grisham.

The violence reached a boiling point, and Jack shared one disturbing experience.

"I also remember somebody calling me to say that some people, who liked us, or were associated with us beat up some crippled person. What the fuck

was that?! I tracked them down and beat the shit out of them. I didn't want any thing to do with that shit".

"I came from a pretty crazy family, and I was always getting into some trouble. I remember my father smeared Indian war paint on his face and joked he was coming to our show," laughed Jack.

As TSOL refined their songwriting, they artistically removed themselves from Hardcore with the release of '83's *Beneath The Shadows*. The record represented a creative leap for the band, but the change wasn't welcome within Hardcore.

"I thought Punk was about always experimenting, trying new things. If you want to judge people and do all kinds of shit, that's great, man. But don't complain about other people doing the same shit. Don't complain about the fuckin' government hating you and not appreciating your freedom, when you can't let a gay guy walk down the street without giving him shit. It was really fucking ridiculous (judgmental attitudes in early Hardcore)".

As TSOL continued, inner turmoil nearly swallowed them alive. Subsequent run ins with the police and drug addictions hindered their efforts.

"I was pretty out of control. I traded records for cocaine, I didn't really care," Grisham reflected.

The conclusion of the 80's had TSOL shrouded in controversy. Jack Grisham left TSOL, and so did drummer Todd Barnes. Guitarist Ron Emory and Bassist Mike Roche ventured ahead with new singer Joe Wood, releasing *Hit And Run*, and *Change Today*. The aforementioned records lacked the melodies and energy that once had TSOL revered by their fans.

Jack Grisham resurfaced with CATHEDRAL OF TEARS and once again in the 90's with THE JOY KILLER, continuing to expand upon his creativity.

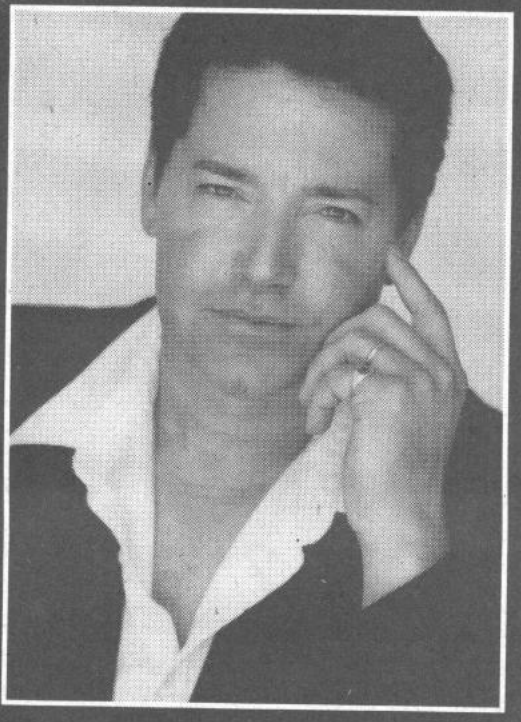
"I still write and play hundreds of songs that nobody will ever hear," laughed Jack.

As Punk and Hardcore continued its path toward mainstream acceptance, TSOL reunited and released *Live '91* on Triple X Records. The band was warmly received, but the dark cloud resurfaced as original drummer, Todd Barnes tragically passed away in 1999. Barnes' conflicted lifestyle came to a sad demise at the young age of 34. After many years of fighting drug and alcohol abuse, his passing presented another opportunity for TSOL to reflect and regroup.

After regrouping, TSOL picked up their respective instruments and were able to release *Disappear* on Nitro Records in 2001, the eerie title was perhaps a reference to Barnes. TSOL continued their songwriting and released 03's *Divided We Stand*, a well-crafted testament to America's current social and political status. The new record memorialized Todd Barnes on the personnel credits.

Despite TSOL's renewed sense of strength, a frightening 2002 setback at California's House of Blues has stalled any extensive touring by the band.

"I was backstage with a friend, he's like 6' 8", huge, black and with dreadlocks. We were just talking and this drunken idiot wandered backstage. He started saying stuff like 'Oh, Jack what's up? You don't get high anymore?' We just ignored him. The drunk guy continued about being locked up with 'niggers and spics'. As my friend was walking away, the guy said 'You traded your gun for a crack pipe?' My friend ended up putting his gun in the drunk guy's face, but walked away. The drunk guy got his friends involved. My friend ending up firing his gun, one guy got hit in the shoulder, while we were onstage. House of Blues was going to sue us because we happened to be playing, but they dropped. The victims sued us. Any time you're sued, you need representation," stated Jack.



"The cops said that I should've let security know about the gun. Turns out the wrong guy was shot," concluded Jack.

TSOL struggled with the case, and it was settled out of court. House of Blues agreed to pay the settlement of the two shooting victims, but the band couldn't cover the vast legal fees, and has chosen not to tour until the bill is resolved.

"The lawyer was a fan and a friend, and cut the bill down. Through donations on our website, we have $3,000 left to cover," said Jack.

"Playing wise I try to forget about violence. I go see my friends and kids, and try to be a positive influence in these kids' lives. Let's look out for each other, we're not gonna play background music for your fighting. I love the music and doing it. Whether we wind up going on a long tour again, I don't know. I had some guy call me up and ask me to host some TV show. If doing that will put me in a position to reach more people, I'll do whatever it takes. A lot of people hate corporate sponsorship.. When I was running for governor, I said let's give corporate sponsorship to our schools. Who gives a fuck if the cover of the book says Pepsi? As long as the message is inside, let's get the books in these kids hands, and not worry how they got there," laughed Jack.

As TSOL struggles to resolve the legal debt surrounding the House of Blues shooting, Jack has continued to utilize his time, reaching out to his community and taking care of his family.

"I help my friend run a half-way house that helps some guys get back on their feet," revealed Grisham.

Fans still inquire when TSOL will resume touring, but Jack offered a very real account.

"We're old. People don't wanna give us shows or have us there. I don't know. It's not worth working to gain their approval. We're not willing to put that kind of work in to get these type of shows," stated Jack.

Jack Grisham continues to prove that small changes within a community can have impacting results. He speaks dearly about helping others, "I'm a firm believer that when you help others, it will come back to you," affirmed Jack.

Regardless if TSOL chooses not to tour extensively, Jack Grisham continues to connect with fans and his community, waking up the silent majority on a daily basis.

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You Gotta Know About John Joseph

Interview & Photography By Chris Bade

The Cro-mags are one of the most well-known and respected bands from the New York hardcore scene. In the summer of 1986, their debut album "*Age Of Quarrel*" was released and it raised the bar for churning out in-your-face music far beyond the reach of many hardcore and metal bands alike for years to come.

John Joseph was the front man for Cro-mags back then and his intensity and passion for music has never dissipated over the years. He always had his hand in the New York music scene- be it a roadie for the Bad Brains back in '81, singing in his former bands Cro-mags and Both Worlds, or his latest projects Bloodclot and Fearless Vampire Killers. Not to mention the two shows at CBGB this past February with members of Bad Brains, guitarist Dr. Know and bassist Darryl Jennifer and Cro-mags drummer Mackie Jayson. Now throw book author, screenwriter, and helping to open a yoga center in the mix.

"It's just another iron in the fire," said Joseph. Fire indeed. He's got a nine-alarm inferno blazing with his busy schedule.

While most of New York City was celebrating the centennial of the Statue Of Liberty, my friend George and I journeyed to CBGB on July 5, 1986 to see Cro-mags' record release show (Yes, record- those black vinyl things with grooves that spin around and around at 33 rpm). George and I were probably the only two kids there with hair longer than half an inch, but we never had a problem at the club. My memories from the night consist of having free Krishna cookies and iced tea. I also remember bassist Harley Flanagan outside CBs showing his friends his new tattoo on his chest and he said his Grandmother didn't see that one yet. Why I remember shit like that, I'll never know.

Fast forward 20 years and I'm still listening to "Age Of Quarrel" on a regular basis. Over the years I saw Cro-mags open for Motorhead at The Ritz, headline clubs in the late '80s, and even Joseph's return in May 1991 for the closing show of L'Amour, the legendary Brooklyn metal club. When I heard John Joseph was singing for Bad Brains at CBGB, I had to witness this historic pairing for myself.

"Sasha Jenkins (writer for *Vibe*) saw FVK and told Darryl (Bad Brains bassist) to check the band out," said Joseph. "Darryl emailed me and asked me if I wanted to sing with him and Dr. Know. I had two dates for FVK already booked at CBGB and I said to him we should turn them into Bad Brains shows."

I wrote to John and said I was going to the show and I would bring him a disc of Cro-mags' performance at CBGB in July 1986, the very same record release show I saw *and* that my friend George taped.

Somehow I missed the date of the ticket sales and both shows sold out immediately. I wrote back to John and said I was bummed that I couldn't go to the show because I didn't get a ticket.

"I will always look out for the old school homies," he wrote back and he put me on the guest list.

I have to admit I was psyched I was going to get into the sold-out show, but surprised he would do that for me. I never met the

man in my life; yet he took my word that I was a long-time fan of his music and gave me a spot on the guest list for one of the hottest shows in New York.

I was beginning to understand what John Joseph was all about.

At CBs, I saw John a few minutes before Leeway went on. I introduced myself and he shook my hand and said," You've been with us a long time, bro." Then he went to the back room to do his vocal exercises and stretch. I hung at the bar and drank a few beers while watching the reunited Leeway tear through their set.

I ventured up front and swapped old school stories with a guy from Los Angeles, waiting for The Bad Brains to take the stage. Another guy up front with a camera more expensive then mine told me he got beat up while he was taking pictures at a Circle Jerks show at CBs last September. That got me thinking about my own safety - Bad Brains plus Cro-mags, plus rabid stage-diving, slamming fans, plus looking through a tiny opening trying to take photos while all this crazy shit is going around me, equals certain injury. (Yes my neck is still sore from getting dove upon numerous times. At least I can turn my head now without turning my entire body.)

After some guitar issues, John came onstage and said," No fighting and none of that karate-kicking bullshit. We got some pretty girls here tonight. We want to see them go home with all their teeth." What about *my* teeth?

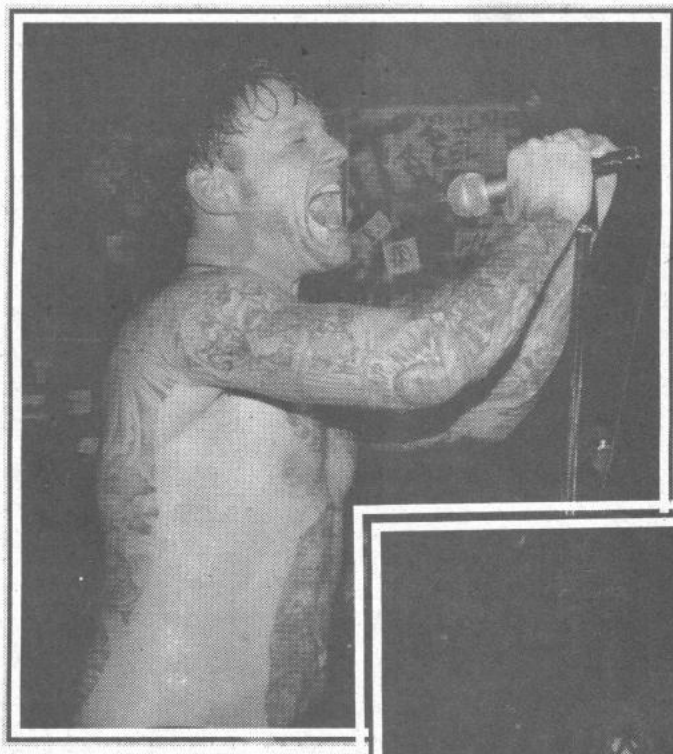
With that, they ripped into "Banned In DC" followed by "Sailin' On" and the floor of CBGB raged with the intensity of an eye of a hurricane. Joseph has a distinct vocal style, as did former Bad Brains singer HR and he was doing a great job fronting one of the most influential hardcore bands of all time.

"It's an honor to sing with these guys even though I've know them for so long," Joseph said. "They're fucking the kings of this shit."

Former Cro-mags drummer Mackie Jayson joined Bad Brains in 1992 for their album "*Rise*" so he is right at home behind the kit pounding out the band's hardcore classics.

After 4 songs, the band switched to a reggae groove, something which defined the Bad Brains sound, and Joseph chanted the lyrics to "*We Gotta Know*" over the dub; reminiscent of HR's raps back in the day which turned into the songs "The Youth Are Getting Restless" and "Merry Christmas Blues."

I was up against the knee-high stage holding my ground, snapping away, ducking from the divers and watching the band play ferocious versions of "Attitude," "Destroy Babylon," "Rock For Light," "Coptic Times," and "Re-Ignition." Bad Brains kept to their older repertoire, playing songs from the albums "*Bad Brains*," "*Rock For Light*," and "*I Against I*." To fans and musicians alike, these albums shaped the hardcore movement all over the world; and Bad Brains still influence the genre to this day.



After 50 minutes of being battered around up front, I began to feel light-headed and couldn't breathe. The heat was too much for me so I made my way back to the bar and ordered a bottle of water. The bartender, seeing that I looked more like a limp, soaking-wet dish rag than a run-of-the-mill thirsty person, gave it to me for free. I downed it slowly and watched the last three songs from a stool that someone gave up for me because I couldn't stand any longer.

John, on the other hand, expected the intensity of the show.

"I went to training camp for that shit," John said. "I was up at Darryl's house running 10 miles a day. I just knew what it was going to be like."

After their last song, "I Against I," the crowd peeled off of each other and spilled out to the street. I went towards the backstage area where John was sitting on some flight cases in the first band room. I thanked him again for putting me on the guest list. He bumped my fist and asked me to come back the following night to take some more photos. At first he said, meet the band back at CBs in the afternoon, but then he reached in his wallet and handed me a wristband pass.

I was tempted to see another historic set, but the wear and tear on my body from one show and the money it costs to get to New York these days was enough for me to politely decline.

Six weeks later, I had another opportunity to see John with his current band, Fearless Vampire Killers (named after the Bad Brains song), and spoke to him about what else he has going on.

FVK's members are all veterans of the New York hardcore scene- Mackie on drums, Biohazard guitarist Scott Roberts and bassist AJ Novello from Leeway. John formed the band to commemorate the 20th anniversary of the release of Cro-mags' "*Age Of Quarrel*." The band plays the entire album plus some classic Bad Brains songs.

I met up with John before FVK's set at The First Unitarian Church in Philadelphia and asked him what the album means to him 20 years later.

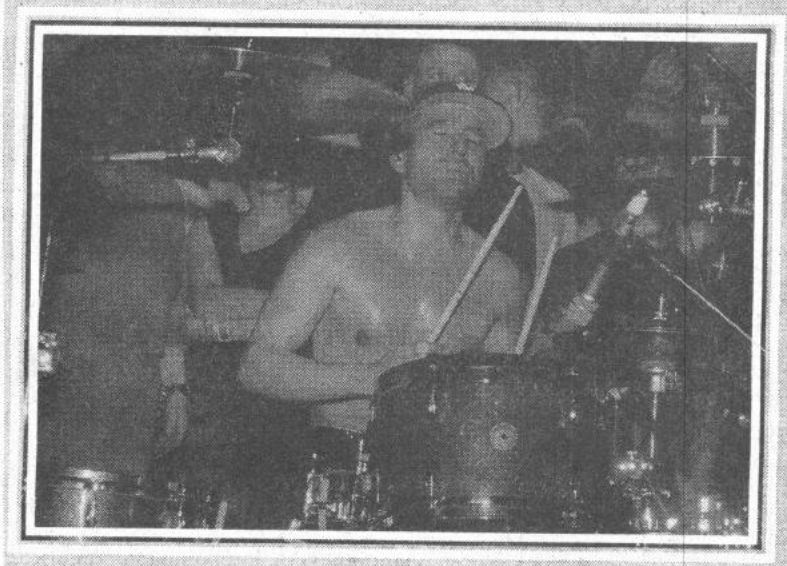
"The same," he said. "What I based all those lyrics on is not subject to time.

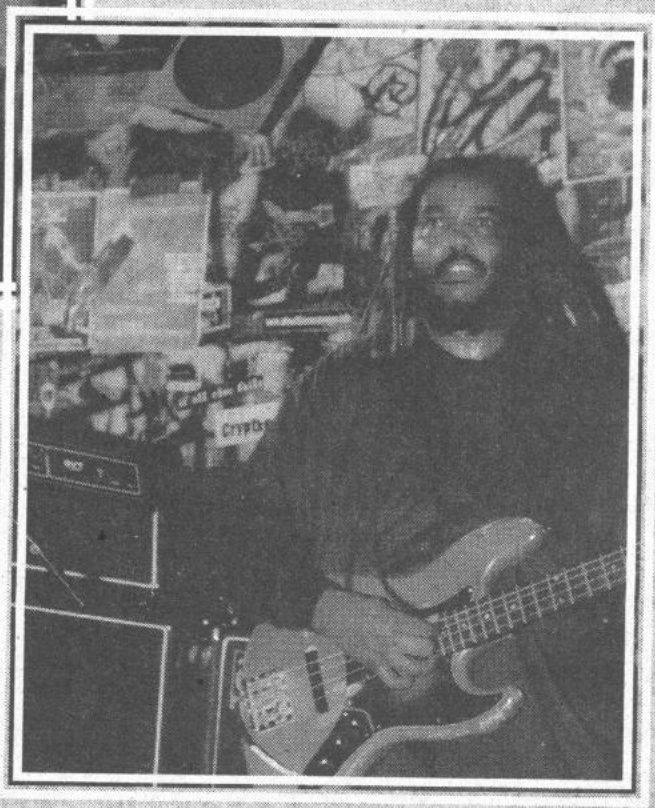
The truth is not subject to time. I always tried to write lyrics based on my beliefs.

I still believe in every word I sing, and if I didn't, I wouldn't sing it."

Cro-mags were obviously an important part of Joseph's career and he has been taking this band from New York to Hawaii for the past year. I asked him if he's surprised that there is still a huge interest in Cro-mags.

"Somehow I think all the schism over the years has kept





people interested," said Joseph. "It's one of those albums you had to add to your collection if you were into punk and hardcore."

The schism John is referring to is between him and bassist Harley Flanagan, and has been talked about to death in magazines and the internet for over a decade.

He says he will reveal the real history of Cro-mags in his first book, titled "*The Evolution Of A Cro-Magnon*," which is coming out in June or July. It's also about living on the streets of New York, what it was like to be on the inside of the Hare Krishna cult, along with other stories from his past.

"People are saying it's an autobiography, but the people I've came in contact with over the years makes the book what it is," said Joseph. "It's a slice of New York. There are a lot of funny stories in the book too. A lot of those characters aren't around anymore."

Joseph was a ward of the state growing up- going from orphanages, to foster homes, to group homes, to boys' homes, living on the streets, and even serving a 21-month jail sentence.

"I was 14 in '77 and on the streets, said John. "That was the most violent time in the country. New York had the highest murder rate."

There's even a story about Black Flag vocalist turned movie critic Henry Rollins in the book.

"When I first went AWOL from the Navy in 1980, I stayed at Henry and Ian MacKaye's house," said Joseph. "After two weeks, Henry said to me- "You're staying at my house and eating my food. It's time to go."

John Joseph also has two screenplays in the works. He's currently in pre-production rewrites with his writing partner Priscilla Sommers for a movie tentatively titled *A South Paw's Son*. The executive producer of the film *Coach Carter* is involved in the project as well.

"I've been blessed to have been involved in the arts for half of my life," said Joseph. "It kept me out of trouble. I started writing the movie in 1990. It's about a drug adventure I went through. I got serious about writing it about 7 years ago when I started studying with Robert McKee, the famous Hollywood screenwriting teacher. I also have a punk rock comedy that I'm talking to Adam Yauch (of Beastie Boys) about directing it. Adam is writing the forward of my book. "

He recently attended The Beastie Boys New York premiere of their concert movie "*Awesoma: I Fuckin' Shot That*" and John commended his long-time friends on their success.

"My teacher said to me- "no one knows know what will happen if you write your script and get it out to the world, but I can tell you what will happen if you don't," said John. "Nothing. Work hard and shit will happen. Don't sit on your ass and complain."

On top of all of this, FVK is currently on tour in Europe. They are playing 17 shows in 17 days straight. Some West coast dates fronting the Bad Brains are in the works as well.

His original project is the unsigned band Bloodclot, which consists of John on vocals, Biohazard guitarist Scott Roberts, Sick Of It All bassist Craig Setari, and Biohazard drummer Danny Schuler. Bad Brains bassist Darryl Jennifer might also be tapped to play on the Bloodclot record, which is about half written. He says the music is in the vein of the current hardcore sound- detuned and "hard as nails."

John Joseph has made his mark in the music world by being a part of Cro-mags' heyday; and it looks like with all his projects on the fire, he'll make his mark in the other parts of the entertainment world. Who knows- one day John might become known for his movies and not his music. It will say in his bio one tiny sentence that he sang for a few New York bands.

That's not how I'll remember John Joseph, but I for one am watching to see where this evolution takes him- hopefully it will bring him to an even more successful career. ✪

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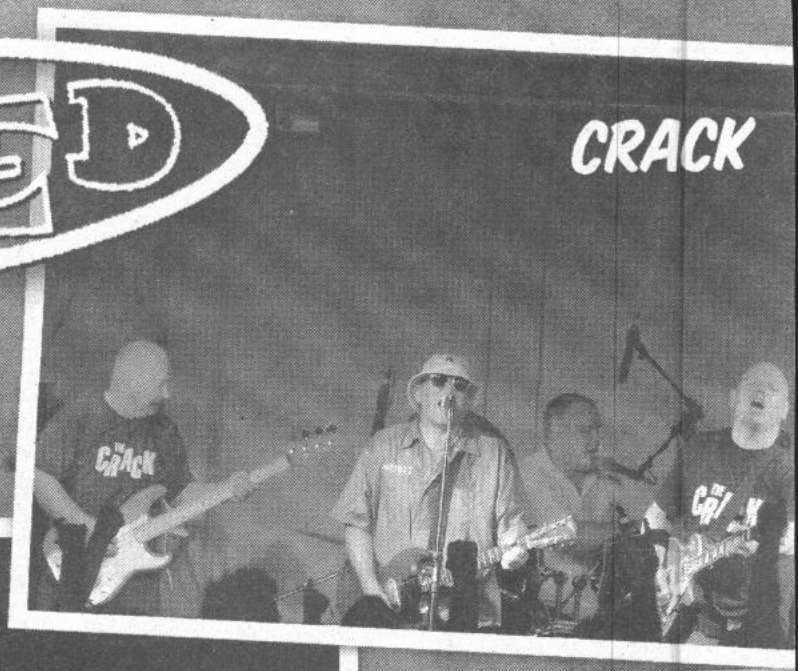

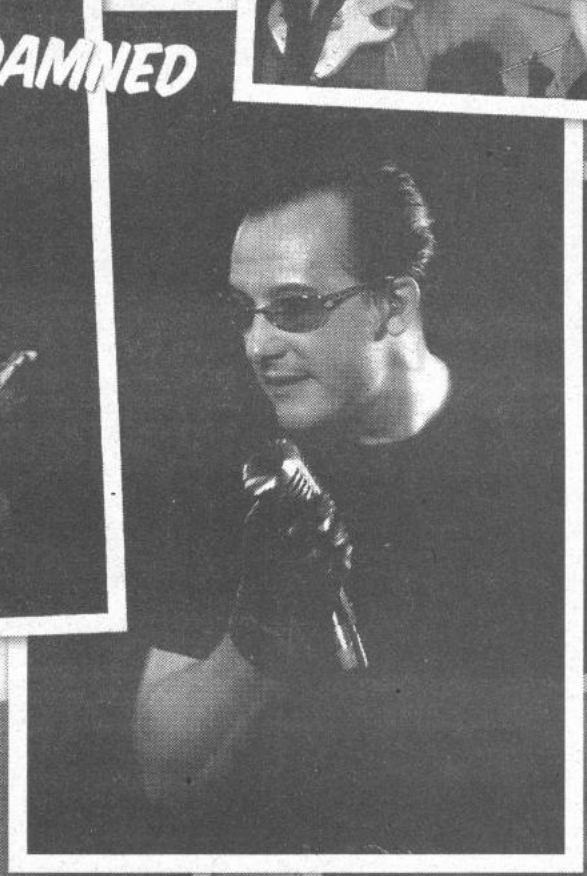

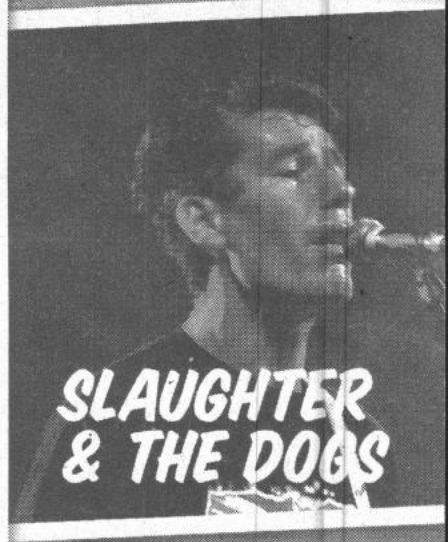

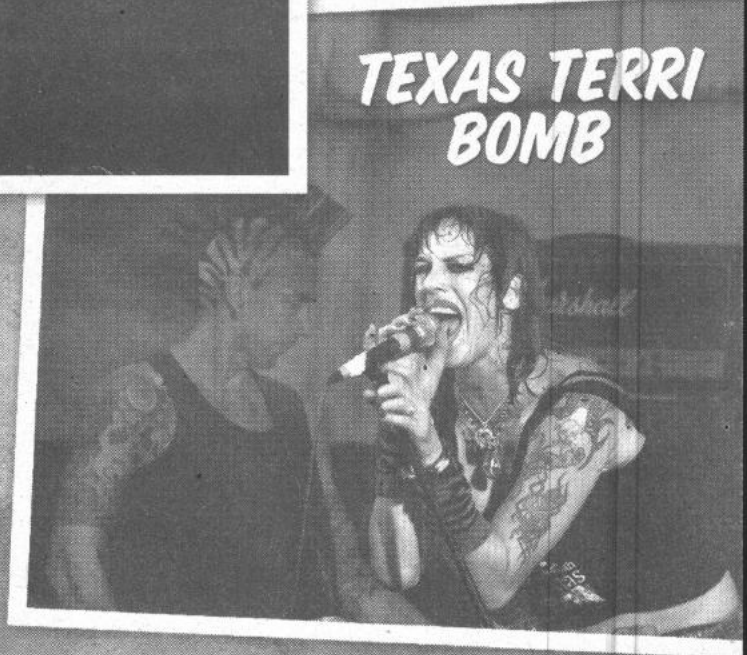

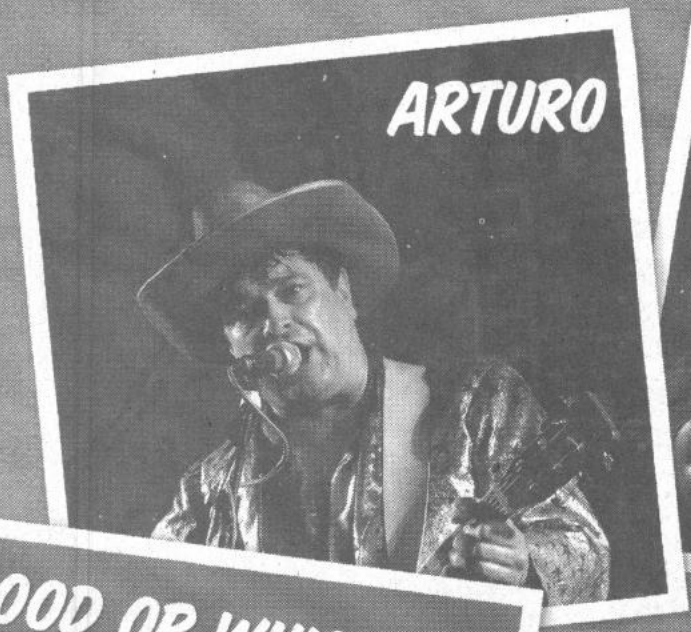
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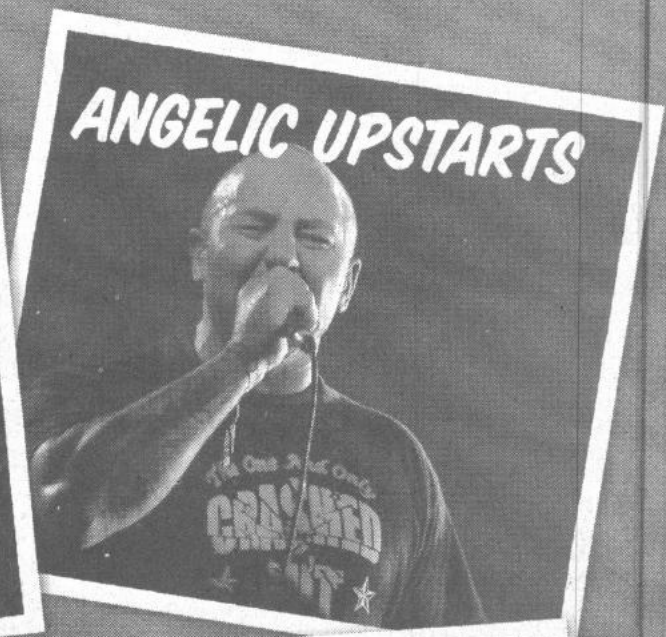
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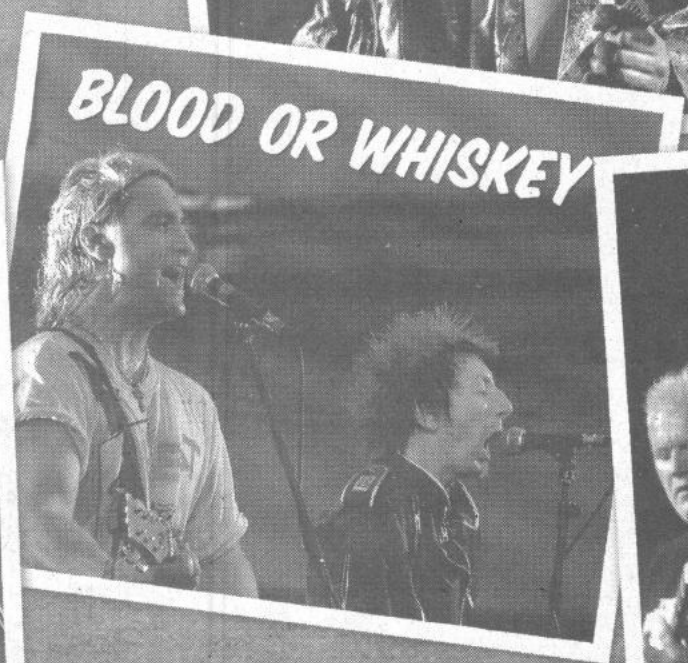
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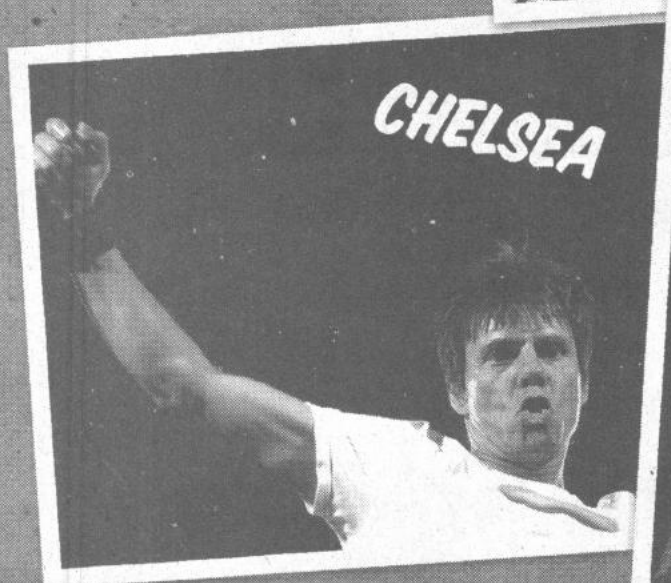
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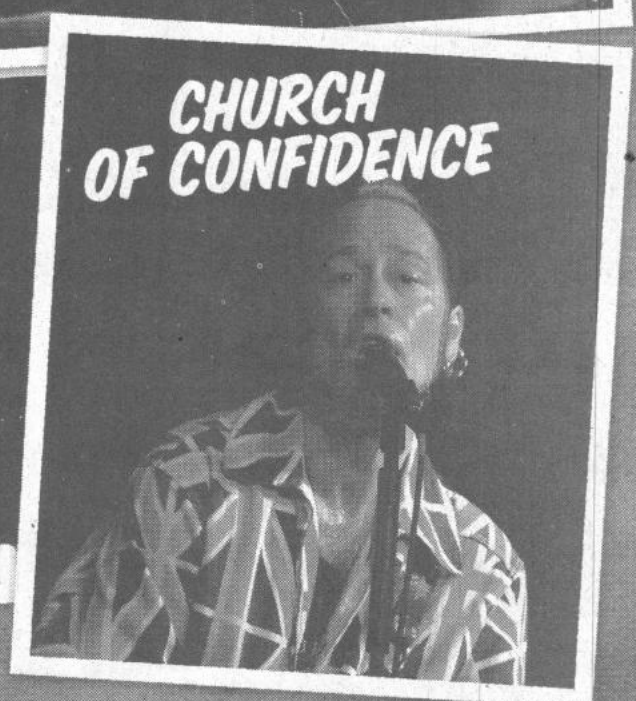
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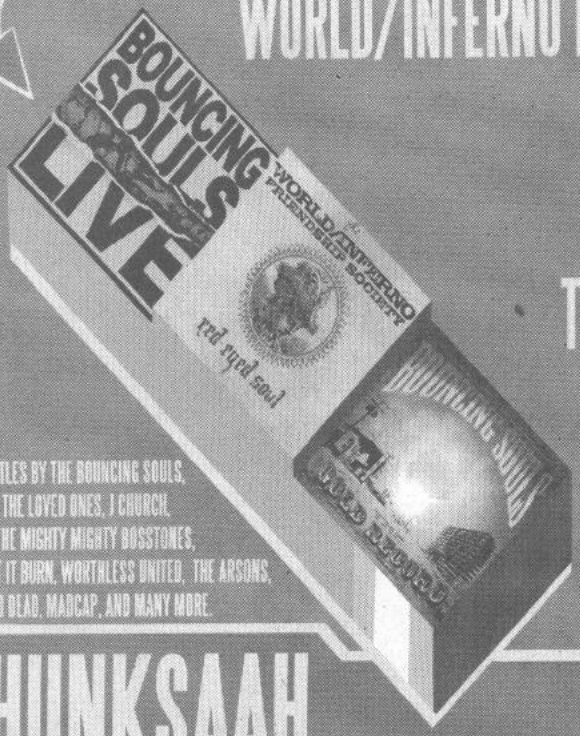

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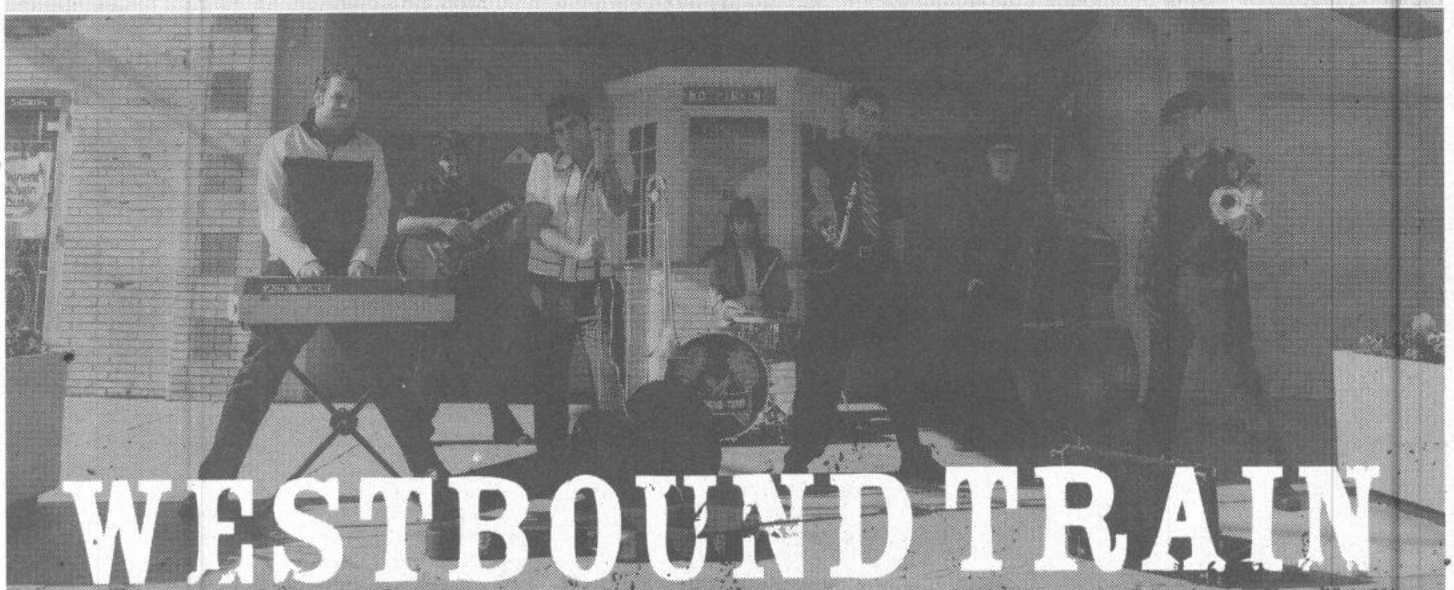

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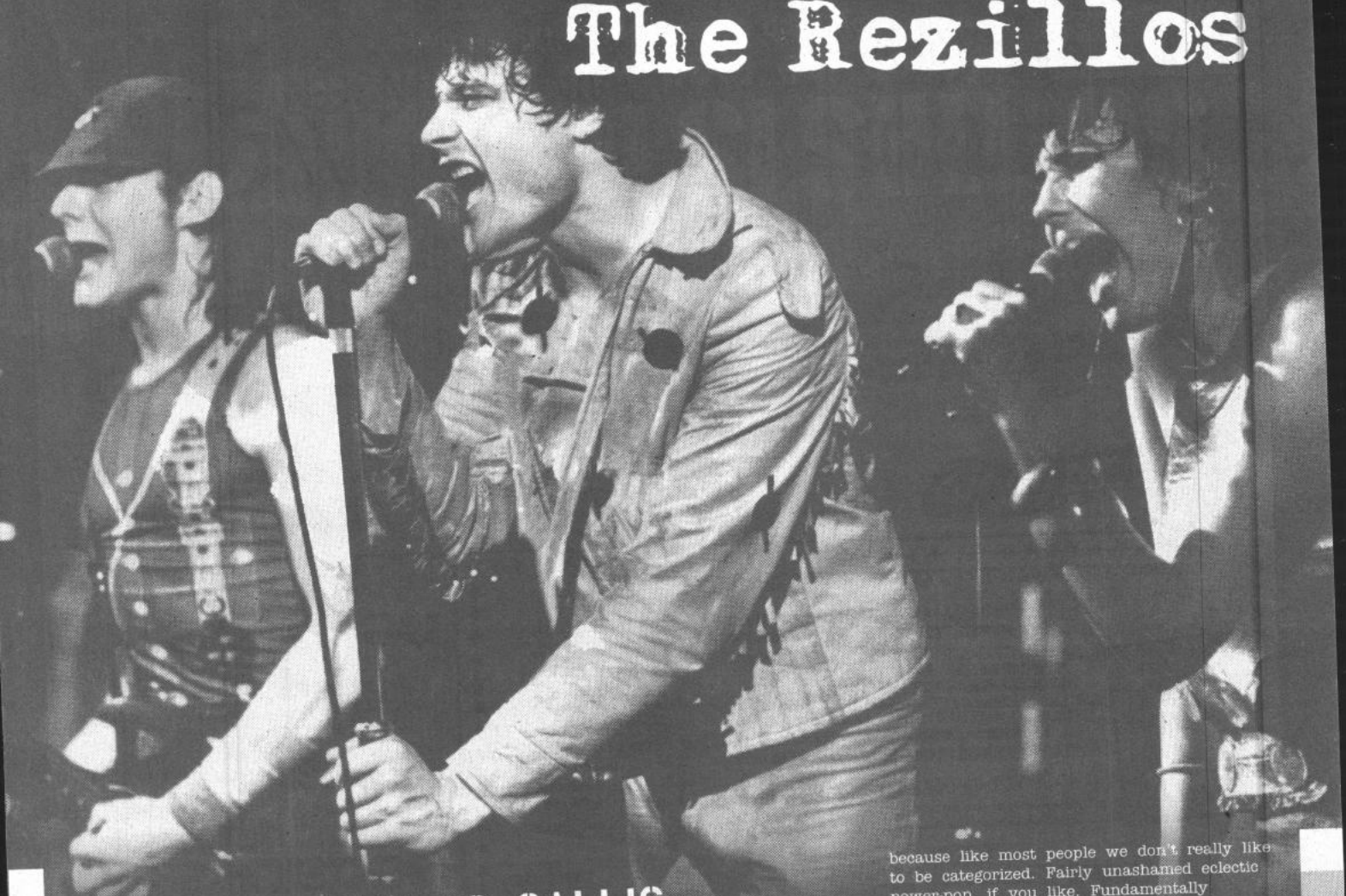
The Rezillos



INTERVIEW WITH JO CALLIS

By Steve Wyatt

The Rezillos were Scotland's first major punk band, appearing way back in 1976. They had a comparatively short lifespan, releasing a couple of singles and one full-length before things went wrong, finishing up with the live record 'Mission Accomplished... But The Beat Goes On' in 1978; then there was the reissue in '93 of 'The (Almost) Complete Rezillos', which has their entire recorded output minus three songs... (This has since been reissued again). Fortunately for us, The Rezillos have put aside their differences and are now back together, gigging and planning to release new records. This is what guitarist and songwriter Jo Callis had to say...

WE WANT A FULL HISTORY, SO LET'S START AT THE BEGINNING. HOW LONG WAS THE BAND TOGETHER?

Going right back to the start, to day one... We would have formed... our first gig was in - was on November 5th, 1976 and we probably formed three or four months before that, I think, probably spring 76.

WHERE DOES THE NAME COME FROM, THE REZILLOS?

There's a comic - have you heard of a character called The Shadow? (pulp fiction crime fighter with blazing guns from the 30's - Steve). There was a DC comic version of The Shadow and we had a picture of the first issue which had a picture of The Shadow with his two Colt .45's looming over the New York skyline, and there was a neon sign in the background for a dance hall or something like that that actually was called 'Revilos'. We just changed it round a little bit and that was where the name came from. As simple as that. You can probably find a picture of it on the internet somewhere, that original Shadow comic and you'll see it.

HOW WOULD YOU DESCRIBE REZILLOS TO SOMEONE WHO'D NEVER HEARD THEM BEFORE?

Difficult question and I think it probably should be, or a difficult answer anyway, because like most people we don't really like to be categorized. Fairly unashamed eclectic power-pop, if you like. Fundamentally rock'n'roll. I would guess.

WHEN YOU FIRST STARTED, YOU WOULDN'T HAVE EVEN GOT AWAY WITH THAT, WOULD YOU? IT WAS EITHER PUNK OR NEW WAVE.

Probably much in the same way as the punk thing started down south, when we formed up here all the bands that were playing round locally, even the larger touring bands were mostly either white soul bands doin' the average white man style of things or they were kind of progressive rock bands playing mostly on the local scene, playing mostly cover versions of Deep Purple and The Doobie Brothers and stuff like that. We sort of started as a bit of a reaction to that and obviously our initial reaction was to try and provoke some kind of reaction one way or the other. We didn't know which way it would go... what we wanted to do was just something that would fly in the face of that really and I think with that general trend in music at the time being very much long-haired prog rock or what have you I think we were just trawling back through our records from the 60's and getting our inspiration from that. Until the New Wave thing really kicked off there wasn't a great deal in contemporary terms that we were interested in since the days of glam rock - Roxy Music and Ziggy-era David Bowie, stuff like that.

HOW DID YOU GUYS ORIGINALLY GET TOGETHER?

We'd mostly been in bands together before

in one shape or form at the Edinburgh College of Art, which is where the nucleus of us met up and just discovered other like minded people that were into doing the same kind of thing, but mostly around the art college, really. Myself and Eugene had played in bands throughout college; Faye had actually played in one of those, a later band that we'd had at college; and Ali the drummer, again he was an architecture student - the architecture dept. that he went to was adjoined to the art college so we knew him from playing in various bands himself; pretty much like that.

THERE WAS A FOUR PIECE BEFORE THE EIGHT PIECE LINE UP. HOW LONG DID THAT LAST?
What you're probably thinking of is - we had a band just prior to the Rezillos, which was almost a bit of a blueprint for it called The Knutsford Dominators which myself and Eugene were in. That was a four piece band. It was a bit of a fun thing in our last year at college, we only did a handful of local gigs and that was it, pretty much. From that, we took the idea a couple of steps farther and thought up the Rezillos, really.

THEN WHAT HAPPENED?
Well... Hi-Fi Harris - he'd kind of been the roadie for The Knutsford Dominators, he became the guitar player, Eugene had originally been the drummer and he fancied himself doing a bit of singing. Faye had been singing with this band we'd had around the same time as the Dominators that was a bit more serious, we added a friend of Faye's called Gail and they initially were backing singers, I guess. Ali we drafted in on drums and we just expanded the thing from there. At the peak it probably had nine people... Then we had William Mysterious just playing saxophone, things like that.

WHAT LEVEL WAS THE BAND AT AT THAT POINT?
I think Eugene and myself had just finished college, some of the others were still finishing off their courses and we were very much just a local band playing local gigs, people's parties, pub rock gigs, town hall dances, discos, army bases - well mostly navy bases actually, anything and everything really. Anywhere we could get a gig we'd turn up and play.

YOUR FIRST RELEASE WAS A SINGLE ON A LOCAL RECORD LABEL...
Sensible Records, yeah.

HOW DID THAT COME ABOUT?
The guy that formed the label, a local independent record label, a guy called Lenny Love, was our manager, he was our first manager and that was kinda his brainchild. He was very much encouraged by - I don't know if you've heard of Bruce Finlay, he used to manage the Simple Minds, stuff like that - Bruce had a chain of record shops in Edinburgh at the time and he was

very interested in the local music scene and the whole new wave thing was kinda kicking off at this point and it had become a viable thing to do an independent record because you could sell up to 20,000 copies. It was probably the healthiest time for true independent labels. I think Bruce, very much spurring Lenny on, we ended up recording 'Can't Stand My Baby' which was one of our early original compositions and a cover version of 'I Wanna Be Your Man' which was a Rolling Stones record written by The Beatles and released it as a double a-side.

HOW DID THAT DO FOR YOU?

Very well indeed. Round about the time it came out we had - we'd scheduled through a local agent up here we'd managed to schedule a fortnight of dates in London with I think a six piece lineup - we had Hi-Fi still with us, William Mysterious on bass, it was kinda the early lineup, I can't remember everyone that was there, but there would have been six or seven of us anyway. So we did a whole string of dates round London, playing in the various pub places like The Nashville and The Greyhound; we did the Roxy, The Vortex on the punk/new wave circuit, various other places. As a result of the record coming out in conjunction with us doing those gigs we managed to get some good reviews in the music press and a couple of interviews, so that kind of kick started the thing and when the record came out it did very well, sold out of its initial pressing and I think we did between 15 and 20,000 copies of it in its original format. It wasn't that difficult to do as long as you were touring around and making a bit of a profile for yourself. A lot of unsigned bands that have a bit of a following could put an indie single out and they could sell anywhere from 5 to 20,000 copies really. There was a healthy market for it then. I mean these were true independent labels; they weren't like a lot of independent labels now that are just licensed to larger labels. These were truly independent and they'd be put out through distribution companies like Rough Trade and that kind of thing.

SO HOW DID YOU GO FROM AN INDIE SINGLE TO GETTING SIGNED BY SIRE?

I think again, just a chain of events. A music journalist up here called Ian Crannagh I think had a friend at Sire that he was in touch with, Sire in New York, and he'd mentioned something about us in a letter or a phone call to this friend of his, and through that I think Seymour Stein had somehow got interested and we'd been looking around for a kind of major deal at the same time and then this interest came through from Sire, which of course Sire at the time was cool, it was The Ramones and Talking Heads label and we pursued that as the one that we were really interested in so as soon as we got a bit of interest from them, we just thought that was for us really. I think ultimately Seymour Stein must have come over here and seen a gig and then offered us a deal, had us on tour with The Ramones, stuff like that.

WHAT WAS THAT TOUR LIKE?

It was a bit strange; we did get that support band treatment to a certain extent. I think The Ramones were very paranoid about being upstaged, because for the first time in their history the British music press had decided to turn on them a bit, whereas all through the promotion of their first two albums they seemed to have walked on water, no one had a bad word at all for The Ramones and then when they came over here touring with 'Rocket To Russia', which I think was their third album, with ourselves being the support on that tour, the press decided they were going to knock The Ramones down and of course they used us as a bit of a tool to do that, so we would get favorable reviews and The Ramones would be criticized. The Ramones were great, we watched them every night at the side of the stage - brilliant, you know - but we did get treated with suspicion and paranoia over the course of the tour.

BETWEEN GETTING SIGNED AND ACTUALLY MAKING THE RECORD THERE WAS ANOTHER LINEUP CHANGE. WASN'T THERE? DOWN TO A FIVE PIECE?

Yeah, there sort of came a point when we signed to Sire we very much had to decide whether we wanted to pursue this full time or not, I think we just had to consolidate down. The bass player in the original band, for example, Dr. D.K. Smythe was a marine geologist quite high up in his profession so he said from the word go that he'd never give up his day job so he had to fall by the wayside; I think Gail went back to college so she fell by the wayside, as did Hi-Fi Harris. William Mysterious had been turning up and playing the odd bit of sax; he knew all the songs and was originally a bass player who'd played in a lot of bands with Ali the drummer - with Angel the drummer, so he knew all the songs so he stepped in naturally on bass, and the whole thing - Fay decided she'd take a sabbatical from college - which I think resulted in her never going back to art college unless I'm mistaken and at some point she went back to finish her course off; Angel the drummer, he decided to do the same thing so we basically had to separate the wheat from the chaff, if you'll pardon the expression, so everyone that wanted to do it as a full time thing just carried on and did that, and the people that didn't want to pursue it full time went back to what they were doing before. So that consolidated it down to a five piece. There was a little bit of a transition period, it took a little bit of getting used to but eventually you get there, I guess.

SO THERE WERE NO FALLINGS OUT THEN, IT WAS JUST WHO WAS MORE SERIOUS ABOUT IT?

Yeah. At that point in time, definitely. There were no noses put out of joint. I think everyone knew what the situation was, and it was up to them really. If they wanted to do this, fine, if they didn't

then we'd manage one way or another, but it was make or break time really and everyone understood that so everyone was fine about it.

AFTER THE RECORD CAME OUT WHAT HAPPENED TO WILLIAM MYSTERIOUS? HE DISAPPEARED DIDN'T HE?

I think there was a press release to that effect that we'd made up; he disappeared in a flying saucer attack. He'd been with us up to the point where we were going out on tour to promote 'Can't Stand The Rezillos,' which was our first album, and he found - I think he found going on tour too stressful. It was fine doing local gigs or just going away for a few days to do a few gigs here and there, but I think when it got to the stage that we were doing fairly lengthy tours I don't think he really coped with that too well. It sort of just reached a point where for the sake of his own wellbeing he had to kind of bow out, which were hard boots to fill, but then we had to start auditioning for someone to replace him - which ended up being Simon Templar. We didn't know him till he turned up for the audition, he'd come up from Durham, I think.

AND YOU RELEASED A SINGLE WITH THIS NEW LINE UP?

I'm just trying to think back now... we recorded a single version of 'Top Of The Pops' which was different from the album version, but I think that still had William Mysterious on it if I'm not mistaken, and I think Simon was on 'Destination Venus', which was the next single.

WHAT HAPPENED IN THE BAND AT THIS POINT, BECAUSE IT WAS ALL GETTING A BIT... SPLIT INTERNALLY, WASN'T IT?

Yeah. It sort of got to the point where... we'd promoted the first album, we'd done our own headlining tour for that; that had gone really well, and it was time to start thinking about writing material to record a second album and I think we all kind of fell apart a bit over what direction the material should go in. I think everyone sort of had their own ideas as to what sort of songs we should be doing; and we never really - with the benefit of hindsight - I don't think we really gave things a chance to develop and find the common ground that suited us all. Everyone's got to be happy with what they're doing and sometimes you've just got to experiment with things then find things that everybody likes. I think it was the classic pressure of following up a first album that had been reasonably well received and done quite well, certainly in terms of Britain and Europe. We were a lot younger and a lot more hot-headed too, so we didn't really think that through, I guess, and we kinda fell apart over the musical direction and stuff like that, yeah.

UP TO THAT POINT YOU'D WRITTEN MOST OF THE ORIGINAL TUNES...

Yeah, that's right, yeah. (William Mysterious wrote one, and also co-wrote one with Jo, all others were written by Jo or are covers - Steve).

SO DID THEY WANT TO TAKE IT IN A COMPLETELY DIFFERENT DIRECTION TO WHAT YOU WERE DOING?

I think... I felt that the whole sound should kind of mature, I guess. I think perhaps that other people felt that we should kind of retrace our steps and get a bit more back in touch with our roots, and probably the ideal path would have been laying somewhere in-between but we never seemed to reach that point, so we sort of wound up falling into that divide, so you ended up with Fay and Eugene forming The Revillos, which I think was their attempt to get back to what we'd originally been doing in 76 and early 77; and myself, Angel and Simon formed a band called Shake and took a slightly more, I suppose, mainstream or more serious direction. Pretty much that, I suppose. A fairly common thing for a lot of bands, I think. We ended up splitting up during the course of a tour, a headline tour. I think The Undertones were the main support and Joy Division were the opening act, at the time, both of who ended up going on to bigger and better things. We split up seven or eight dates into that tour, the cracks just couldn't be papered over at that point and we salvaged a gig at the London Lyceum, the Glasgow Apollo, which was the main venue in Glasgow at the time - it's been pulled down now so it doesn't exist any more - and the Odeon in Edinburgh, which was a 2,000 odd seater Edinburgh gig. We did those as sort of farewell things, and as 'Destination Venus' had come out at this point as well so we sort of promoted that with a few TV appearances, interviews and things, and recorded the live album at that point. We kind of fulfilled partially our contractual obligations with Sire Records as well.

AND AFTER THAT IT ALL WENT HORRIBLY WRONG...

Yeah. After that... the decisions had been made, we had a bit of a difficult period where we all had to be together for the mixing of the live album and decide on a sleeve and this kind of thing by which time I certainly just wanted it all over and done with and get on with Shake, which was the next project. We sort of knew what was happening before the farewell gigs really, and once you get onstage with people it's almost like you wonder why you'd split up at all, because you forget about all the other stuff

. That's always the most important part of being a band - what you do onstage - and it all kind of comes together, or it doesn't (laughs). It was kind of a bizarre thing really, quite sad, cos we all enjoyed being onstage and doing the gigs together, it's all the stuff outside of that that was the problem, so it was a bit strange doing your last gig and you couldn't really understand why you were just kind of chucking it all in, really (laughs). But on the other side of the coin we all had our own projects that we wanted to focus on and get stuck into.

YOU DID SOME OTHER STUFF AFTER SHAKE AS WELL. DIDN'T YOU?

I joined a band up in Edinburgh called Boots For Dancing, a kind of left of field indie band, yeah, various bits of writing, stuff like that. Shake kept going for a few years during the course of that as well, but eventually we just kind of run out of steam. We found it pretty hard to get a record deal after our deal sort of expired with Sire, they seemed to have lost interest, so... We didn't really want to split up Shake at the time, but we had no financial resources, no record company and it was a bit difficult to keep it going so the writing was on the wall there for us as well, really.

DIDN'T YOU DO SOMETHING WITH THE HUMAN LEAGUE AS WELL?

Yeah, well that was... After the Boots For Dancing thing then I started getting involved with The Human League - initially with songwriting and then I kind of ... was assimilated into the group, really. So I did a lot of writing for what became 'Dare'. The album 'Dare', which was the multi-million selling album. Which was nice. Which might never have happened if The Rezillos had not split up, ironically; so out of that I'd co-written 'Don't You Want Me Baby', which was the big hit single, and quite a lot of their other singles as well.

NOT BAD TO PUT ON A RESUME.

Yeah, that all panned out quite nicely.

WHAT HAPPENED AFTER ALL THAT. COS THEY'RE STILL GOING AND OBVIOUSLY YOU'RE NOT PART OF THAT NOW?

Yeah. I was with them for two of their albums in the mid-eighties and then I felt it was kind of time to move on, by which time of course all the dust had settled from The Rezillos and one of the first things that I did was get involved with Eugene again and we had a couple of attempts at starting other bands, which never really quite got off the ground. We did a fair bit of songwriting in that period, some of the songs we now do in the current lineup of The Rezillos and one of them did in fact become another hit for The Human League, I took it to The Human League, a song called 'Heart Like A Wheel' which wasn't a very big hit in this country but did quite well in America and Germany apparently around the time of the First Gulf War, around 1991.

SO HOW DID THE REZILLOS COME BACK ABOUT THEN?

We'd all gotten involved with other projects and writing together over the years once all the dust had settled and we'd renewed all our friendships. We fell out with each other for a fairly short period of time, really, I'd been writing with Eugene, as I said, also with Fay - some of those songs will be using in The Rezillos, at least one we put in our sets from time to time, some of those songs I wrote with Fay back then so we were all getting on in that respect, and we got asked if we'd like to reform and do a guest appearance at - you know the Hogmannay party? The big New Year's Eve party they have in Edinburgh every year, the biggest street party in the world, they call it, and there's about a quarter of a million people turn up to this thing every year. So The Proclaimers, the Scottish band The Proclaimers were the headline and we were asked to reform to do four or five songs at the end of the night after The Proclaimers and we just instinctively thought that was a good idea and fun to do. I don't think anyone was doing anything particular at that time so we kind of agreed to do that, and there seemed to be a lot of press interest in Scotland, locally, in Glasgow and Edinburgh anyway off the back of that and before you knew it we were getting big articles in The Glasgow Herald and others, and gradually our four song set that would have taken us about fifteen minutes was going up and up, and we ended up doing about half an hour at the end of the day, all rehearsed in the space of about three or four days as well (laughs). We had from the day after Boxing Day till New Years to get things back into shape and rehearse the songs again, which was a bit of a challenge (laughs).

THE TRUE PUNK ROCK SPIRIT.

Yeah, exactly, so that was kinda quite exciting, and we managed it, and it was almost like picking up where we left off so everyone really enjoyed it, yeah. We got some good reviews and straight off the back of that we got an offer to go and do a two week tour of America so kind of off the feedback we got off that we thought maybe it's worth carrying on and seeing where it goes kind of thing. So the next thing we did really was continue to rehearse and build up an hours worth of mostly old material, mostly the older numbers but we'd incorporated a couple of new cover versions and three or four new songs in to that so we had an hour or so set to do, and so in 2002, about June time, May or June, June I think it was, we went over to America for a two week tour and got some pretty good feedback.

AND IT'S BEEN CONSISTENT SINCE THEN?

Kind of off and on, it's kind of difficult - we're managing ourselves at the moment and we haven't got a record deal or publishing deals or anything so without good management it's really been difficult to make headway other than sporadically doing a little tour or some gigs, so what we want to do - again - is put out some sort of independent single; we've got some John Peel Sessions from the 70's that we're trying to get released here through an indie label called Damaged Goods, who put out a lot of that kind of thing - back catalogue stuff. I think they've done an album with The Buzzcocks, stuff like that. Obviously age and the fact that we're a reformed thing seems to kind of work against you, it's very hard to get the industry to take you seriously if you know what I mean, you're pretty much up against it so we've been struggling against that but we've picked up a pretty consolidated following, we still love going out and doing the gigs and continuing to try and move forward as best we can but a bit up against seeing we're the wrong side of twenty-five these days. We just want to carry on in - the idea was pretty much pick up where we left off and with the benefit of all being a bit older and a bit wiser and just be able to sort out our differences in a rational manner... what we really should have done twenty-five years ago, but it's harder when you're younger. Some things are harder but some things are easier, that's the problem. What is it they say - "Youth is wasted on the young."

THAT'S DEFINITELY TRUE. (BOTH LAUGH).

We know what we want to do now, but no one will take us seriously enough because we're not twenty-somethings anymore.

YOU'RE GOING TO HAVE A PICTURE DISC OF 'CAN'T STAND THE REZILLOS' COME OUT IN THE STATES THOUGH. AREN'T YOU?

I do believe that Loud Fast Rules! Has expressed an interest in doing that and we've kind of sent a few emails back and forth. I think it's a limited 1,000 copy pressing and we're well in favor of that as long as they can get all of the licensing sorted out. We don't actually own the rights to our old material, it's all tied up with Sire Records which I think sold its catalogue on to Warner Bros. so it's kind of tied up with WEA, although a company called... oh god what were they called... a company did put out a limited pressing of the first album on CD, an American company that does a lot of back catalogue and their name just completely eludes me for the minute...DBK... DBK Records. Based in California I think. they pressed up a couple of thousand reissues of just the first album pretty much as it was released on vinyl. I think some original CD copies did come out of that first album cos I'm sure that I'd seen them years ago but most people will know the original as a vinyl thing. So this is a reissue of the vinyl thing but the sleeves are the same so it's easy to get confused with the Plunderin' The Vaults CD reissue. The (Almost) Complete Rezillos', I think. They managed to get the licensing from Warner Bros. and from the publishing company Warner Chappell who own the rights to the songs if you like, well the original songs anyway, so yeah, that'd be great, we'd love to see that and it'd be a fantastic tie-in to this interview. We've never done a picture disc as The Rezillos...

AND YOUR NEW STUFF?

Well we'd like to release it on CD as well as a 7" single and it'd be nice to get it on the internet for download in some shape or form - iTunes or one of these kind of things. That's how I'd view it, cover all the options. In light of the Arctic Monkeys you can't ignore the internet now.

SO WHAT DO YOU HAVE PLANNED?

We've got a few gigs planned, a couple of Kerrang! Things, shows with The Damned... We'd like to get back to America to do another tour over there, hopefully at some time this year; but what we'd love to do is try and get on the festival circuit. I don't know how you get in there, but that's what we'd love to do. We've managed to do Wasted festivals and things like that, but they're pretty much just the punk festivals and I think we want to be in the bigger picture, you know. Just playing with anyone and everyone, really. Even playing in the unsigned tent at some of these festivals would be great, but time will tell I suppose on whether they'll have us. It'd be nice if they would. ✪

ROCK N' ROLLS WILD CHILD GROWS UP, BUT WON'T SETTLE DOWN...

JOAN JETT & THE BLACKHEARTS

CONTINUE TO PRESERVE ROCK'S SPIRIT WITH NEW RECORD, *SINNER*

By Jeff Alexander

Since Rock n' Roll's raucous inception, the genre has undeniably stood as a rebellious soundtrack for freedom, individuality, danger, and a craving for exploring the unknown. Joan Jett & The Blackhearts have continued to invoke the purity and passion of early Rock n' Roll, while infusing Punk's early fury and appetite for protest. Joan Jett is Rock's vanguard for all that drew us to music in the first place; the desire to connect with an artist that continues to record memorable music that fans of all ages and genders can embrace. Jett's sustaining power chords and fiery independence has allowed her to transcend challenges that would certainly discourage almost any one.

"As a kid, people were telling me girls couldn't play rock n' roll, that girls played in symphony orchestras. Rock n' Roll, by its nature implies sexuality. So a girl playing Rock, says 'own it!'. People find it threatening," affirmed Jett in her commanding voice that has been synonymous with her affinity for leather and raw, powerful guitars.

Joan Jett & The Blackhearts have been luminaries within Rock n, Roll, continuing their tireless efforts to preserve Rock n' Roll's spirit, a spirit people feel is getting lost within the current industry. *Sinner* is the Blackhearts, newest record, and the band's trademark anthems won't fall upon deaf ears. The record contains Jett's straight-ahead approach, but her songwriting has grown. Tracks such as "Riddles" serve as commentary for the conduct of George W. Bush and his Administration.

"We all have struggles, I've struggled. I think one major issue right now is jobs," said Jett.

Jett first fought her way into the music industry by forming The Runaways, an all-woman rock band that was scorned by the male dominated genre. Quickly dismissed as a gimmick, The Runaways earned minor recognition for initially challenging the 'boys only' mentality of the industry.

"Remember, there's this thing that comes with being 15 and 16, and that's teenage exuberance. You think you can really change the world, and you don't see the pitfalls. That was how we went into it. We didn't think people would give a shit, or put up walls. We thought 'Oh my god! Look at these girls playing rock n' roll!' When the reality of being called 'bitch, whore, dyke, cunt' set in I had to think if this was what I really wanted to do," reflected Jett.

The group has since earned respect, as Jett rightfully achieved success and ex-Runaways guitarist, Lita Ford honed her craft and earned commercial recognition as a talented Metal artist.

Jett worked relentlessly as a solo artist, and her tireless efforts finally paid off once "I Love Rock N' Roll" earned major radio play in 1982. The original track featured Steve Jones and Paul Cook, who last recorded with The Sex Pistols. The song immediately took off, despite the record industry dismissing Jett. Jett quickly put out an ad for supporting members, and soon The Blackhearts took the industry by storm, but the record executives didn't always extend a warm welcome.

"I still have twenty four rejection letters from record labels," Joan remarked.

Perhaps these letters were saved to further motivate Jett, and prove

PHOTO: MICHAEL RUBENSTEIN

"I STILL HAVE TWENTY-FOUR REJECTION LETTERS FROM RECORD LABELS."

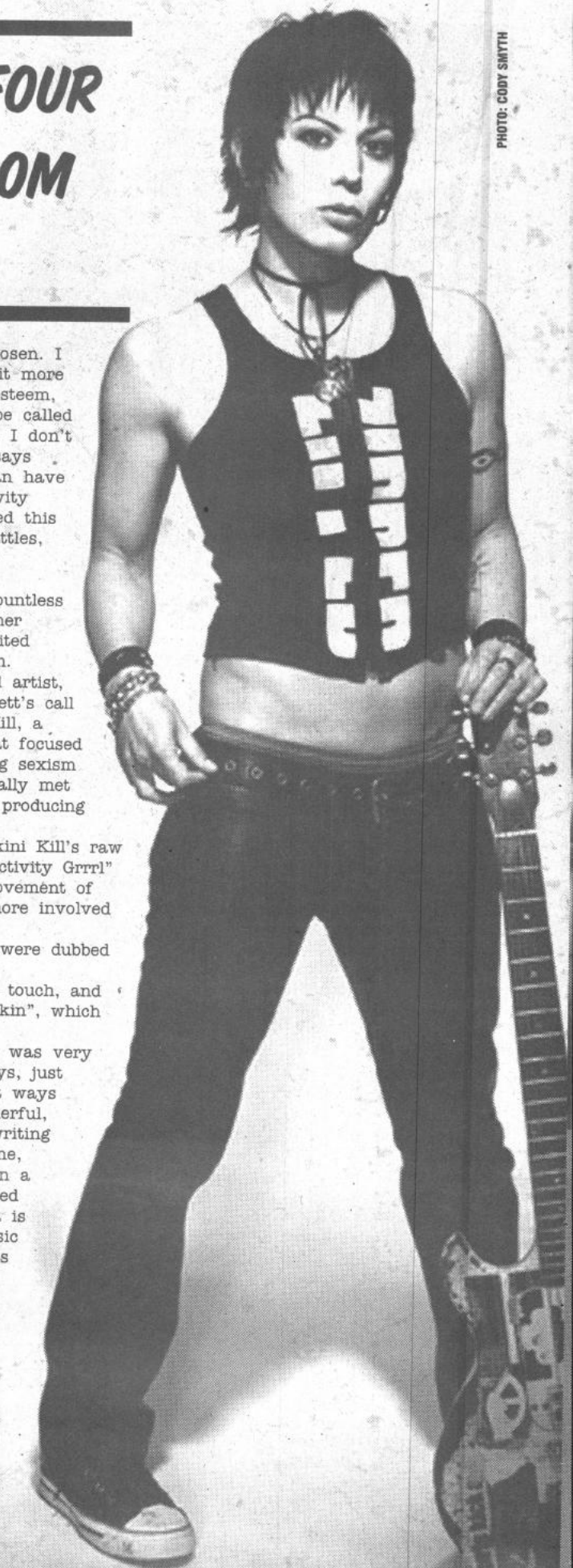


PHOTO: CODY SMYTH

that an artist could succeed without validation from critics. The single became an anthem for music lovers craving a song that celebrated Rock's simplicity and passion. "I Love Rock N' Roll" continues to be played in heavy rotation on radio stations across the U.S., and fans abroad regard the track as Jett's most memorable song. Joan Jett & The Blackhearts persevered due to a pure love for music, and a rigorous touring schedule offered them major exposure.

Jett was revered not only as a hard working artist, but was seen as living proof that a woman could play rock music and succeed on her own terms. One may argue that a movement adopting an artist to amplify specific goals could prove detrimental to the artist, as limited expectations can hinder their commercial identity, but Jett remains grateful for all support, and continues remaining true to her goals.

"I'm not saying women have to embrace feminism at all. I don't ever think about it, I do as I do as a person, that happens to be a woman," clarified Jett.

Though Jett has fought to be heard and remains a trailblazer in smashing rock's paradigms, she raised the question of why there is still a limited presence of women rock bands today.

"There's this illusion that society has opened up, with feminism and women's lib, and how girl's can do anything they want now. I don't buy it. When you look at the music scene, where are all the girl rock bands?"

As Jett and I debated the pitfalls of the music industry, I was left wondering if she ever felt isolated during her early attempts to record and release records in an industry that originally deemed her unfit to play rock music.

"I never felt isolated from being shut off from any kind of hope, but I've had every one from record companies, press, and other bands who just don't get it. I've had people be quite nasty. You make a choice. Either you fight for what you believe in, or you can say 'this isn't worth it to me'. I think that's the route a lot of girls may have chosen. I think girls live a little bit more in general by their self-esteem, me too. It's not fun to be called names, it's pretty brutal. I don't be-grudge any one who says 'you know what? You can have it (in response to negativity and taunting) I don't need this shit',. I've chosen my battles, and to me it's worth it," concluded Jett.

As Jett soldiered on, countless women artists embraced her courage and have since cited her as a major inspiration. Contemporary activist and artist, Kathleen Hanna heeded Jett's call and put together Bikini Kill, a pacific-northwest band that focused on equality and addressing sexism within society. Jett originally met Hanna in the early 90's, producing Bikini Kill in 1992.

After Jett witnessed Bikini Kill's raw stage show, she wrote "Activity Grrrl" in homage to the 90's movement of young women becoming more involved in the rock subculture.

These fearless activists were dubbed 'Riot Grrrls'.

Hanna and Jett kept in touch, and together penned "Tube Talkin", which appears on *Sinner*.

"Working with Kathleen was very good for me in many ways, just to be exposed to different ways of thinking. She's a wonderful, artistic person. Her songwriting style is different than mine, and it was fun to write in a different context," remarked Jett with sincerity. Hanna is still active within the music scene, and currently fronts LeTigre.

Joan Jett & The Blackhearts transcended stagnation because their ambition to share their music still burns. Though Jett hasn't strayed far from her original vision, her overall body of work contains traces of an artist willing to push some boundaries. Experimenting

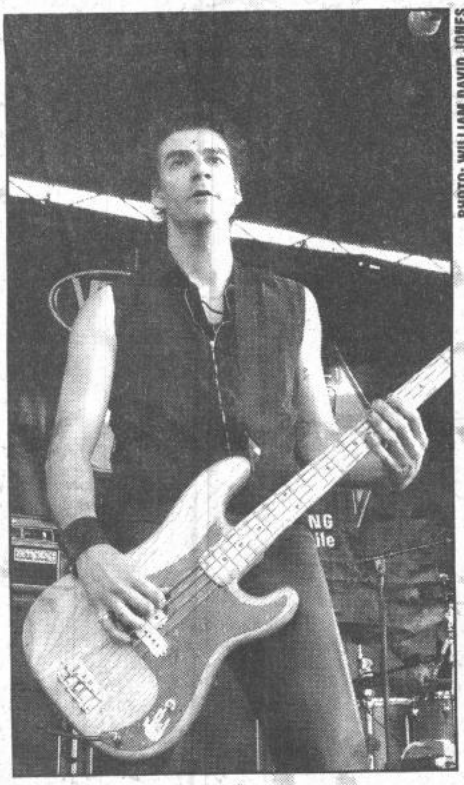


PHOTO: WILLIAM DAVID JONES

PHOTO: WILLIAM DAVID JONES

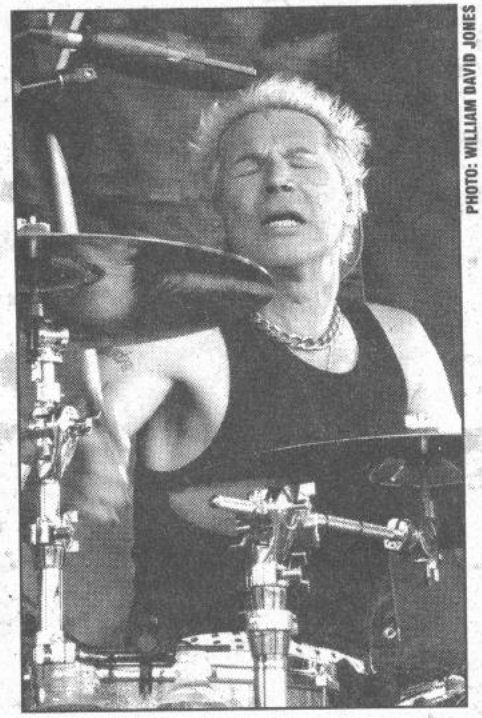
with horns and resurrecting 60's songs proved that her fans wouldn't abandon her due to taking a different route and attempting something new. The Blackhearts, recording of the Shondells, "Crimson & Clover" earned the band major recognition in the early 80's, and Joan Jett became a household name, as "Crimson & Clover" dominated the airwaves with "I Love Rock N' Roll".

Jett's excitement for such continued support is clearly evident when performing onstage. As sweat glistens off her toned body, one can see her genuine appreciation as she wipes away her trademark black hair, revealing a smile that lights up the stage.

As The Blackhearts finalize their current tour, Jett was excited to reveal that she would be appearing on this summer's Warped Tour.

"It's (Warped Tour) emotionally and musically where I live. It will be fun to play to a lot of kids, some that know who we are, and some that don't. I'm looking forward to really immersing myself in the music. Some of the bands I've heard of, and some of them I haven't. It's gonna be great exposure, but that's not the first thing I thought of. Hopefully, I'll be a fan of some of the bands once the tour ends," said Jett.

Jett's open mind and down to earth mentality are traits that a lot of marquee artists may lose over time, but her



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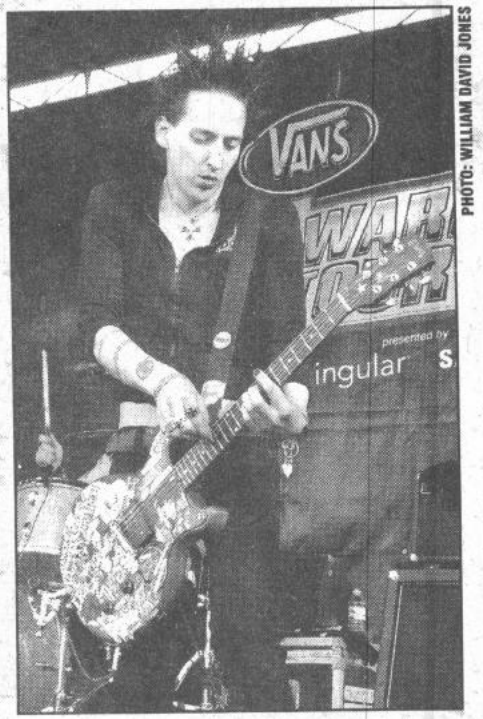

PHOTO: WILLIAM DAVID JONES

enthusiasm is reminiscent of a new comer. Her no nonsense attitude is coupled with her playfulness onstage, and one can see her motivations are plain and simple: hit the stage and knock 'em dead, and above all, have a good time doing what you love. Her skepticism of the record industry remains, and she claims organizing BlackHeart Records was for survival. Signing The Eyeliners and The Vacancies demonstrate that the label is growing, and infinite possibilities exist.

As Jett celebrates the release of *Sinner*, she remains grateful for all the support her fans have given her.

"I really feel blessed for still being able to do this," concluded Jett.

Sensual, charismatic, and independent, Joan Jett has demonstrated that Rock N, Roll's original vision of excitement and raw power is well preserved.

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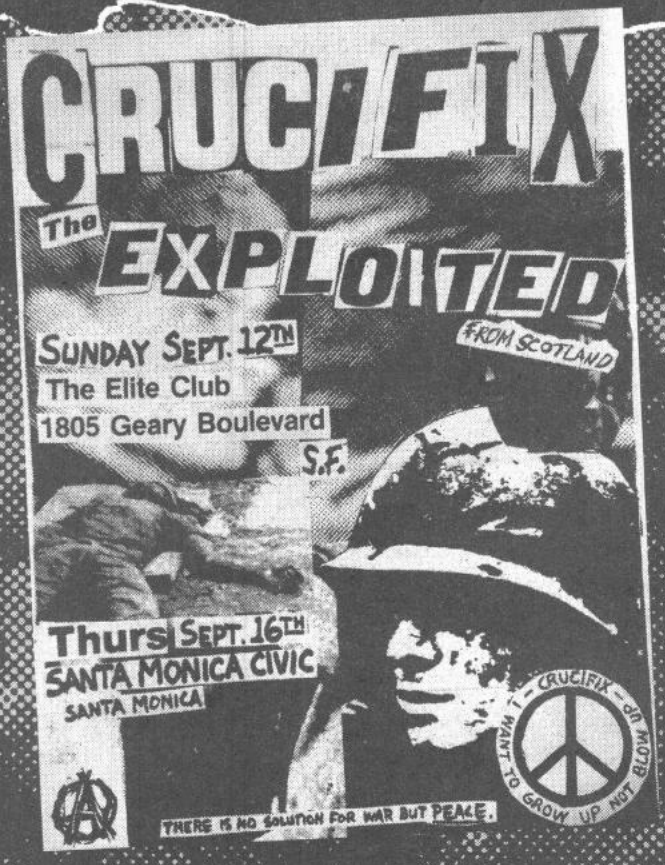

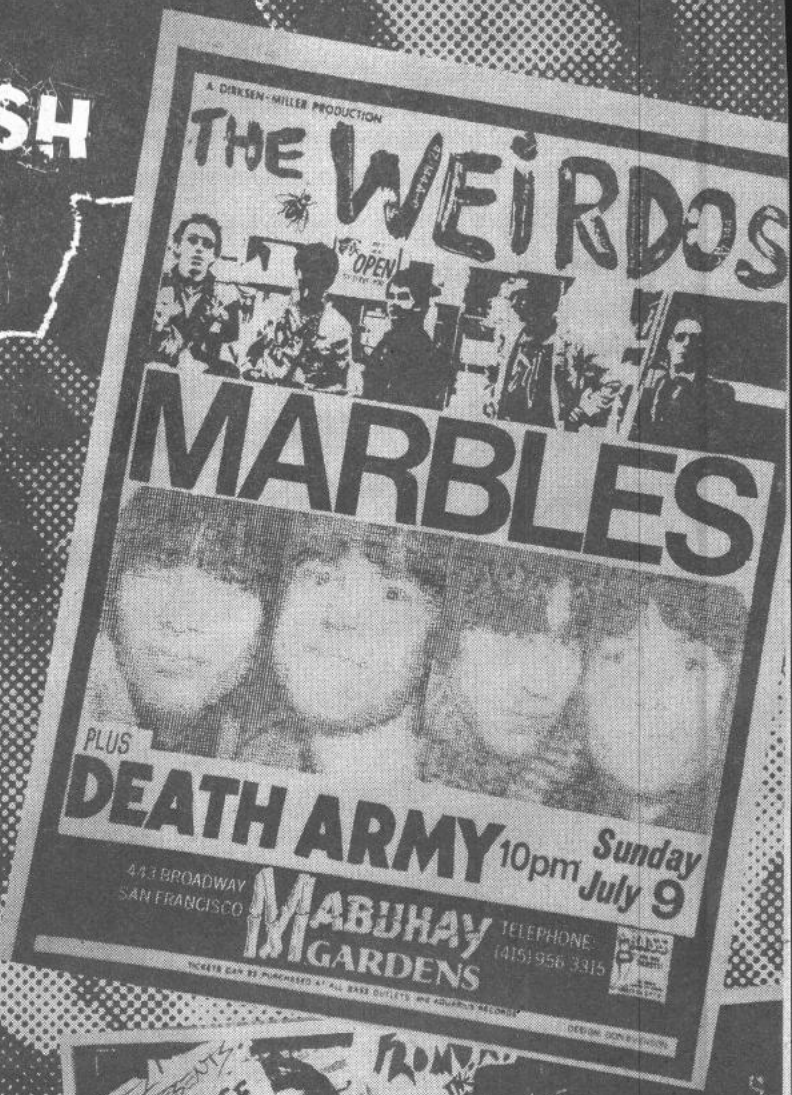

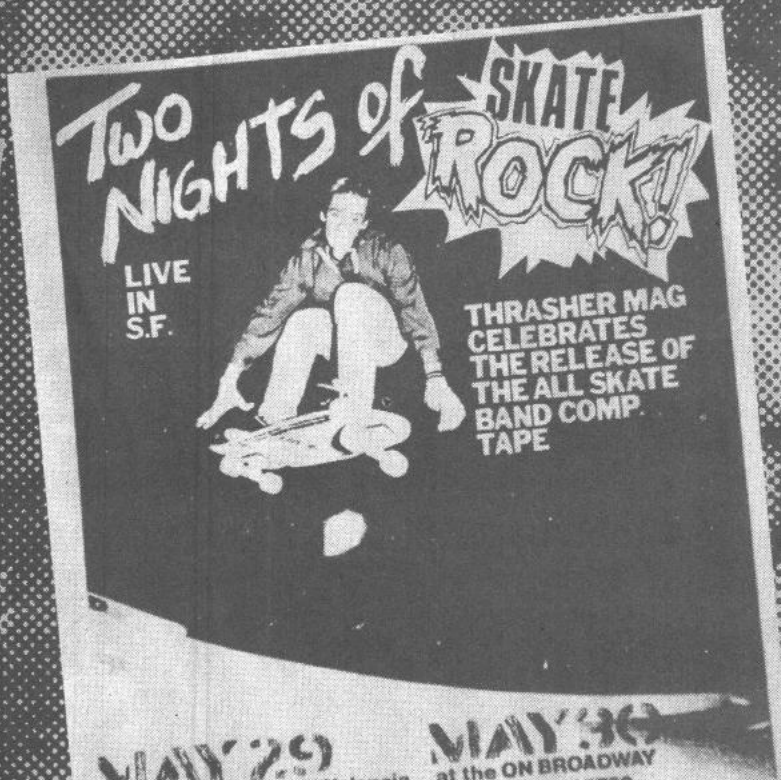

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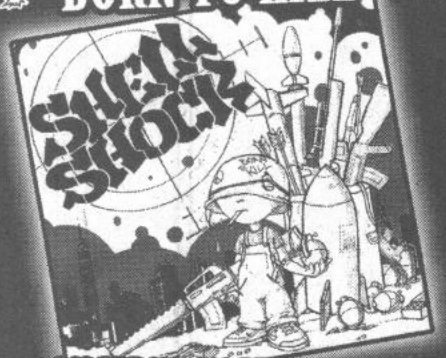

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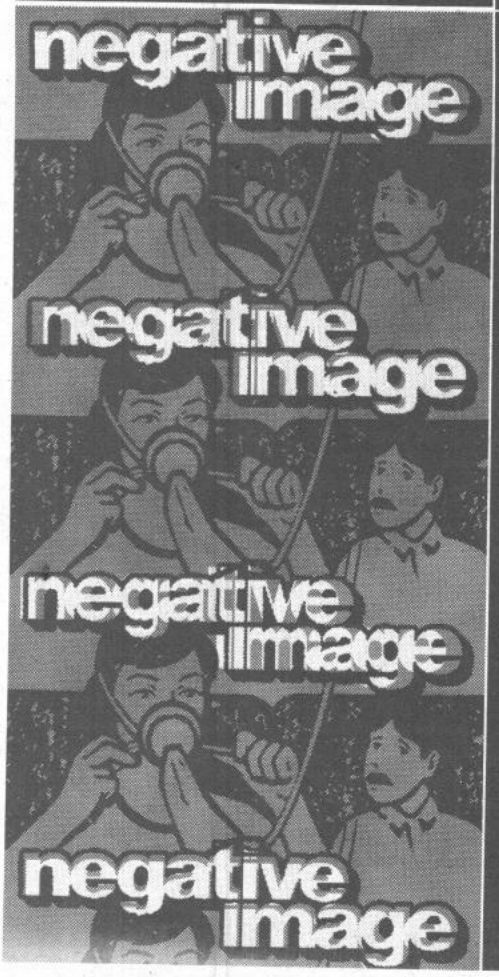

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Clit 45

Interview with guitarist Mike

By JR Manitoba
Photos By Teamgoon.com

OK, standard opening question here. Who's who in the band?
Black Jon - Slamming the proverbial "skins", Dave - Screaming and scheming, Mike - Six strings that draw blood, and whoever we fancy at the particular time to play the bass.

I always wanted to ask, where did the name CLIT 45 come from?
This is actually the usual standard opening question. It was named by an old guitar player Simon who has long since left the band, he's on our first seven inch. I dunno, I guess he thought it sounded cool. I guess we did. What the fuck... we were sixteen and if there is one thing teenagers don't know, it is how to properly name a band. The name stuck. Nothing we can do about it.

You just released a CD on BYO with all of your old singles, how did that come about?
It was actually an idea we'd been kicking around for a while. Technically it's not our old singles, its got some singles tracks, b-sides, and album tracks from our first CDEP and full length. The material has been out of print for a while, for a few different reasons, we thought it would be cool to actually re-record them because we were never happy with the original recordings. Now we have a better idea of how to actually play and use studio time wisely. The new versions are revamped, maybe rearranged a little bit, definitely an improvement. A few bands older bands did the same thing in the eighties and nineties (The VARUKERS, CONFLICT...). BYO was into the idea, so it came to fruition. Actually we recorded in the same studio we did most of the original recordings, which was pretty cool. Cool. Cool story.

Where did the title "2-4-6-8, We're the Kids You Love To Hate" come from?
The name of our first demo tape from 1997. Holy mackeral, that was a long time ago. If there's one thing that has stayed consistent through the years its all the haters. Whatevs.

Seems like you guys are always on the road, got any good stories from the current tour?
Tour is always completely insane. More stories than you can shake a stick at. Crashing into things, abusing substances, abusing each other, fighting, crying, laughing,

lying, hmmmmmmmmmmm. One time in Alabama we got in a street fight with some rednecks. They drove by calling us faggots, you know the usual, we were drunk and started yelling back. They didn't realize we had as many people as we did. We also played with COUNTER ATTACK from DC at that show and everyone piled into the street and hey yo, Southern boys got used. Then they drove back and smashed our van window with a hatchet. We were broke so finished the tour with a gaping hole in our van. PCP mental breakdowns are always funny.

How did you end up hooking up with Ron Martinez? CLIT 45 & 46 SHORT seem like a natural to play together.
We were always a fan of the salt doggery that Ron Martinez champions. Um, I dunno, he started booking us locally, we would hang out at the same places, became friends, and then we suckered him into being our booking agent. Or maybe he suckered us in. Just kidding.

One of my favorite songs of yours is "It Ain't Over", is that about anyone in particular? Have you seen a lot of friends "drop out" over the years?
I think it's about an ex band member or something. It's pretty universal song. Everyone sees their friends drop out over the years. I mean, punk rock can easily ruin your life and most people can't handle their shit. Or they didn't care in the first place. Who cares, our friends that are around now are going to be around forever. Turbulant transitional years weed out all the bitches. You know what I'm saying? It's a serious West Coast hip hop pool party and everyone down is invited. Everyone else can take a walk.

You guys are a pretty young band, do you find that most of your audience reflects that, or do you get a lot of 40 year old bastards like me there as well?
Actually, we were a young band, I dunno, were still, for the most part, in our early twenties. Our crowd is definitely younger, the all ages punk scene generally runs from 15-19 or so, so yeah, I guess it reflects that. We always had a few older supporters and were starting to get the geriatric crowd in more these days, probably from being on BYO and also playing with different types of bands than the usual all ages punky crowd bands you get exposed to different audiences. It's nice to have an older crowd, but the kids are where its at in general. They dance and support the bands. Old dudes sit at the bar and buy beer. We drink in the van.

Since van trouble was to blame for you missing my town on the tour this time, what's a typical CLIT 45 gig like?
More bitches and blow and babes and money than you can shake a stick at. Not really. A dingy backstage with some brewdogerrya gross bathroom with the wasted kids puking, um, a merch table with Tarek yelling, Dave galavanting around on stage like a spastic, trash talking, crip walking, power chords, broken bottles, broken strings, now I'm just muttering. I like to think we put on a good live show.

If there was any one band in history that you could play with, who would it be?
OASIS in 1996, The CLASH in 1979, TSOL in 1981.

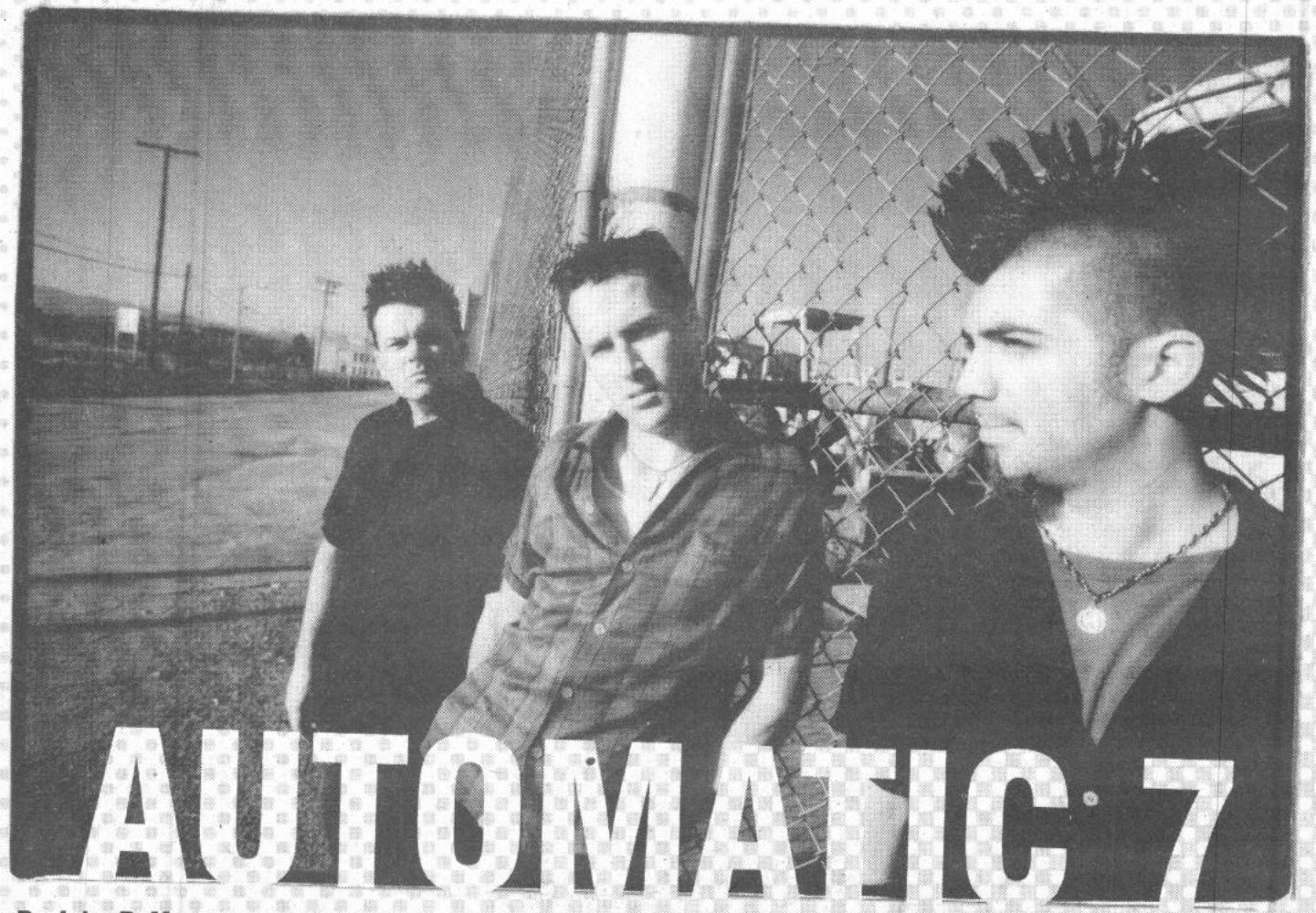
California has always had a lot of great punk bands over the years, are they any that we should look out for?
I'm not really good at keeping up with bands these days. The music press or supposed punk music press doesn't. Bums me out on everything. For the most part the only bands that excite me are my friends' bands. As far as California we just toured with a band from San Diego called CAREER SOLDIERS, good guys, good band. THE DIRTY MEN are good.

Do you feel like punk in general has gotten too watered down with stuff like Hot Topic, the Warped Tour, etc...? Is the DIY spirit still alive?
Punk has gone completely insane. It's seriously "To Hell With Everything." I mean things like Hot Topic and Warped Tour have been around for over ten years now and even THEY get more ridiculous as time goes on. I find it hard to wrap my mind around all the stuff going on these days. Even a lot of the supposed DIY scene is just as weird, watered down, or pretty close to completely fabricated. It is all about what and who is real and what isn't. But it doesn't matter what I think really and it's hear to stay whether you like or not or whether I like it or not.

When can we look forward to some new recordings? Will you be working with BYO again?
We demoed some new tunes, they're coming along well. Slowly but surely baby, we'll maybe be done with a new record by the end of the year. As for BYO.... I don't see why not. We really enjoy the Sterns scent, their musk is intoxicating.

If it all ended tomorrow, what one thing would you like to be remembered for?
If what all ended? If EVERYTHING ended then no one would be around the remember anything anyway. If we all ended, I dunno, maybe that we did things our way all the time. And making some sweet post-millennium-apocalyptic-folk-street-core.

Any final words? Thanks for your time guys!
Thanks for the interview broseph, we appreciate it! ✪



AUTOMATIC 7

By John B. Moore

You'd be forgiven for thinking Automatic 7 were history. After two remarkable records and three separate labels, the California punk rockers - part Social Distortion, part X - have been MIA for more than six years. In a sense, the band is its own worst enemy. Despite a knack for turning out brash, often brilliant, three-chord rock that would make any kid with a Mohawk proud, personal demons and self-imposed road blocks have almost forced the band to be forgotten.

Matter-of-factly, guitarist/lead singer Johnny Hulett, states that Automatic 7 never actually broken up, despite the fact that the members didn't stay in touch after their last album. "After our last record came out, unfortunately our relationship with our label went down hill and I think we were really frustrated with our band and just did not handle it in a very mature way."

The band formed in the early 90's after Hulett put an ad in the LA Recycler looking for punk fans interested in starting a band of their own. The ad brought in bassist Nic Nifoussi, only 16 at the time, and once a drummer and second guitarist were added (both have since left the band long ago) they started touring across California, eventually getting the attention of BYO Records.

BYO, home of everyone from 7 Seconds to The Briefs, released the bands self-titled record in 1997. Despite signing to one of Southern California's best known punk labels, the self-professed "label whores" quickly moved on to another home.

"We started on BYO and quickly realized were not a BYO band," said Hulett, without elaborating further. "We kind of had a bummer of an experience with BYO, so we decided we were going to go the major route after touring for a few years behind that record."

They signed a big fat record deal with A&M in 1997, with the label looking to cash in on a movement that brought out Rancid, Green Day and The Offspring. The guys in Automatic 7 also

"We were always on the verge of doing something really cool and somehow we kept self destructing in the process."

didn't mind finally getting a real paycheck for once. The result was a disaster to hear Hulett describe it. They signed because they were sick of the being on the road for months on end with little to show for it.

"We were pretty much burnt out at that point, dealing with an indie label we toured our asses off, we were broke, you're in a van with the exhaust coming in through the air conditioner, it was like a torture chamber," he said. "We signed with (a major), which of course was a classic error, thinking it would be different."

They quickly learned that if a label is willing to pay you big bucks for your music, chances are they also want to make a lot of the decisions about what that record is going to sound like. They made an album an A&M's dime- one Hulett describes as a pretty weak effort - but just before Polygram/A&M merged with Seagram's in the late 90's, the band's manager was able to get them out of the deal. As part of the negotiations, that record - the only one Automatic 7 has ever recorded with a major - stayed locked in the Polygram/A&M vaults.

"I hate that record," said Hulett, letting out a sharp laugh. "They offered us money or we could walk with the record. They obviously thought we would want that record, but we were like 'hell no, we'll take the money.' At the end of the day, we did take them for a ride."

Automatic 7 imploded and shut down for a couple of years after their first failed attempt at a follow up record, with Hulett going through his own "massive destruction on a personal level," as he describes it. Their manager Rich Egan - the one who got them out of that miserable A&M deal - went on to found the influential Vagrant Records and eventually offered to release the group's sophomore record "Beggar's Life" in 1999.

"It was perfect - there was no pressure. He let us go into the studio and do whatever the hell we wanted," Hulett said. "Rich is a really smart music lover. An idealist. It was a good experience making that record."

The result was an incredible slice of solid SoCal punk rock, still rough around the edges, but with enough sing-along choruses to bring in new fans. Critics couldn't help by draw comparisons to the bands that inspired Hulett and the others like Social Distortion and The Descendants.

Shortly after the record was released, as if on cue, Automatic 7 imploded in on itself yet again, this time before they even had a chance to tour behind the album.

"The record came out, it was really well received and (Vagrant) did a good job promoting it," he said, before trailing off. "It's an honest record. It definitely told a story. We definitely got that bitterness and resentment on tape."

After the release of "Beggars Banquet," the band members went their own ways and started living life apart from each other. "The following years, we just tried to repair the damage that we had done to our lives over the years," Hulett said.

They stopped playing together as a band from about 2000 to 2003, took up day jobs and pretty much lost touch with each other. That was until about three years ago, when Hulett ran into drummer Ray Mehlbaum Jr., who had joined the Automatic 7 after their BYO debut. After catching up, the two decided to get back together and just play for fun.

"At the time, I don't think we ever really considered really doing another record. We were just playing and having fun," Hulett said.

They got back in touch with Nifoussi and discovered that all three were in a much better place than when they left off. Jamming together led to writing some new songs, which eventually culminated in a trip to the recording studio early in the summer of 2006. An old friend and business partner, John Foote had recently started Mental Records in Oregon and asked the guys to come record for his label.

Where as "Beggar's Life" was written from more of a third person point of view, the songs that have made it onto the band's long-awaited third release, tentatively, and appropriately titled "At Funeral Speed", are much more personal and introspective. "At Funeral Speed" will mark the band's third release in 10 years.

Though Hulett describes Automatic 7 as this "little band that never was," their August release could finally be the record to change the group's reputation.

"We were always on the verge of doing something really cool and somehow we kept self destructing in the process," said Hulett, who is not above laughing at the situation. "I know this sounds like a cliché, but for us, it's always just been about making great records. I think we've got that right with this record. We're in a good place right now." ○

THE GENERATORS

INTERVIEW WITH VOCALIST DOUG DAGGER

By John B. Moore

LA-based street punks THE GENERATORS have spent the past decade building a loyal and growing following overseas. Through charging guitars and machine-gun snares laid out on half a dozen records, the band sounds like they could have come out of England circa 1978. On "The Winter of Discontent," their latest album and their first release for Sailor's Grave Records, the band delivers another dozen blistering tracks of sing-along worthy punk rock and this time around they intend to show their home country exactly why they are so revered in Europe.

How has the punk scene changed in the past 10 years since you've been a band?

The Punk scene to me in 2006 reminds me a bit of the way it was in the late 1980s. The L.A. scene at that time got really overtaken by the Sunset Strip Hair-rock thing that was going on. Bands like GUNS N' ROSES came along and really changed everything. Though GUNS N ROSES were a lot different then bands like POISON, or some of the others 'cause they were intermixed with a lot of the Hollywood punk rockers, they were also guys from punk bands, but the scene kind of died out a bit back then and I can see the same thing now as it was back then. There will always be a punk scene though, it will never go away as long as there some kid who is pissed off with his home life or school life it will fuel him or her to get into punk rock or some other form of rebellion.

What is the music scene like in LA right now? Do the bands help each other out or is it competitive?

Well I think that in any major city there is always a bit of competitiveness when it comes to bands, but we have a lot of friends in other bands here in L.A., and when we get a chance to help out another band, we will. I do my best to lookout for younger bands looking for a chance to hop on a show. Things always get kind of clique here in Southern California, but I find a way to stay out of it, it's always like that. It's sad when you see people taking on this ego maniac trip if their band starts creating a bit of popularity, because fads pass and at the end of the day we're all the same. Who you see on the way up more then likely you will se on the way down.

Do you think all of the attention on all things punk, from Fuse TV and stores like Hot Topic, are ultimately a good thing for punk rock?

I get asked that question a lot, and everything trickles itself down, meaning if a kid goes into Hot Topic to buy a GREEN DAY C.D. or t-shirt chances are that he or she might become so into a band like that and sometime later they might discover a band like the SUB HUMANS, or THE US BOMBS or maybe even THE GENERATORS. So to say it's a bad thing I don't believe so. Everybody has to start somewhere, and if it's Hot Topic then, oh well.

What type of stuff were you listening to when recording "The Winter of Discontent"? Anything that had an influence on the record?

Oh I was probably listening to a lot of different music.

In the past years I found myself listening to more American punk or rock n roll. I found myself spinning BAD RELIGION's last record or HOT WATER MUSIC's last C.D. Our songs are really more situationally influenced then musically. "The Winter Of Discontent" was written during the ending of some horrific times in my life so I think its dark, but expresses a sense of optimism. Things were getting a bit better for me personally so maybe I was finally starting to see some light at the end of the tunnel.

Has there been talk about bringing back SCHLEPROCK for another record or more shows or is that band pretty much dead and buried?
Well SCHLEPROCK did get back together for two shows in 2005 after about eight years of being disbanded. We tried to do a reunion gig back in 2003, but shortly after, Jeff Graham, our guitar player passed away so we were all pretty devastated by his loss, and it took another 2 1/2 years to go back into the studio. The first show was great, a lot of old fans came out and it was pretty cool to go back on stage and play those old songs again. There is nothing in the works for anymore reunion shows at this time though.

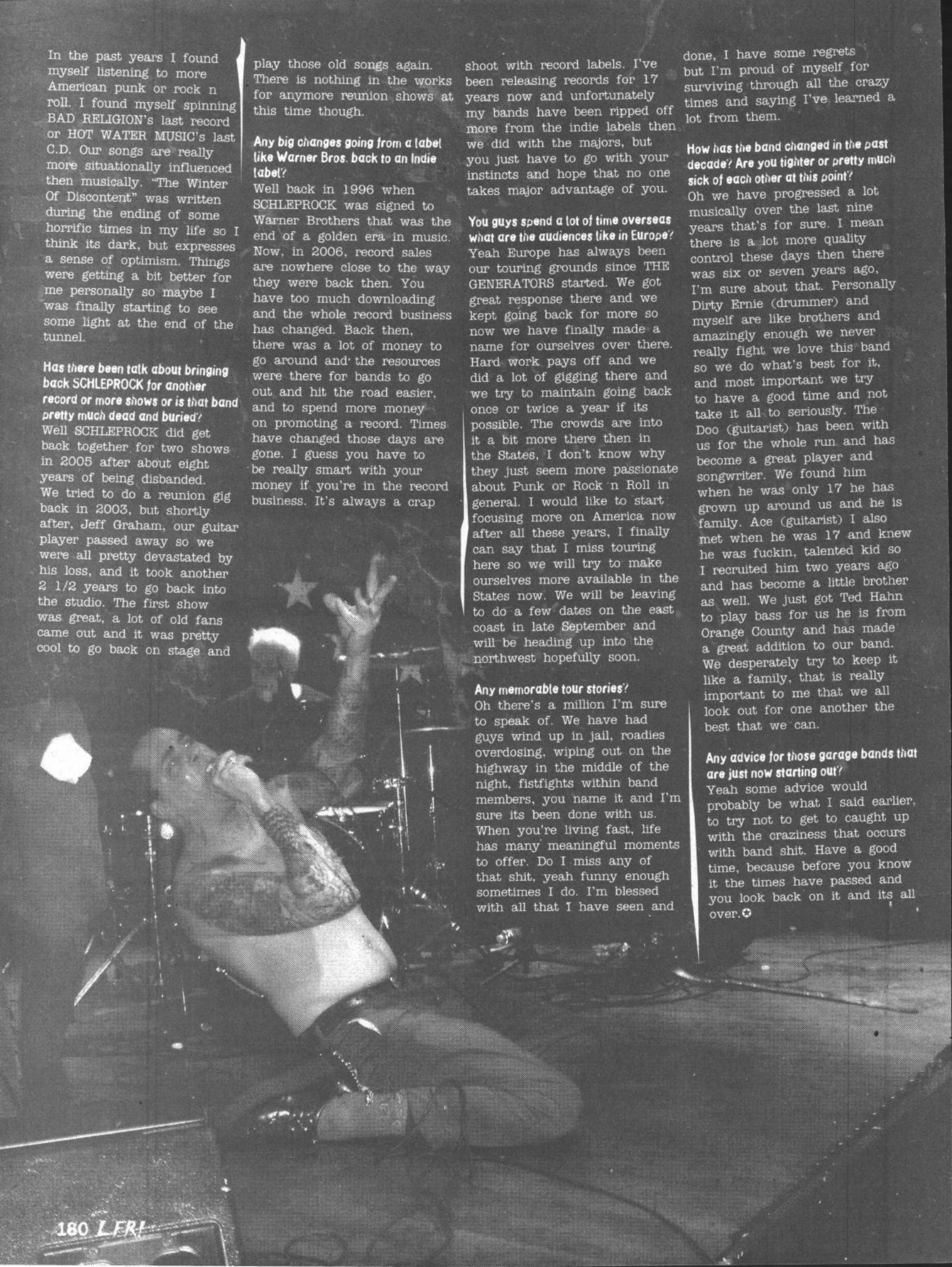
Any big changes going from a label like Warner Bros. back to an Indie label?
Well back in 1996 when SCHLEPROCK was signed to Warner Brothers that was the end of a golden era in music. Now, in 2006, record sales are nowhere close to the way they were back then. You have too much downloading and the whole record business has changed. Back then, there was a lot of money to go around and the resources were there for bands to go out and hit the road easier, and to spend more money on promoting a record. Times have changed those days are gone. I guess you have to be really smart with your money if you're in the record business. It's always a crap shoot with record labels. I've been releasing records for 17 years now and unfortunately my bands have been ripped off more from the indie labels then we did with the majors, but you just have to go with your instincts and hope that no one takes major advantage of you.

You guys spend a lot of time overseas what are the audiences like in Europe?
Yeah Europe has always been our touring grounds since THE GENERATORS started. We got great response there and we kept going back for more so now we have finally made a name for ourselves over there. Hard work pays off and we did a lot of gigging there and we try to maintain going back once or twice a year if its possible. The crowds are into it a bit more there then in the States, I don't know why they just seem more passionate about Punk or Rock 'n Roll in general. I would like to start focusing more on America now after all these years, I finally can say that I miss touring here so we will try to make ourselves more available in the States now. We will be leaving to do a few dates on the east coast in late September and will be heading up into the northwest hopefully soon.

Any memorable tour stories?
Oh there's a million I'm sure to speak of. We have had guys wind up in jail, roadies overdosing, wiping out on the highway in the middle of the night, fistfights within band members, you name it and I'm sure its been done with us. When you're living fast, life has many meaningful moments to offer. Do I miss any of that shit, yeah funny enough sometimes I do. I'm blessed with all that I have seen and done, I have some regrets but I'm proud of myself for surviving through all the crazy times and saying I've learned a lot from them.

How has the band changed in the past decade? Are you tighter or pretty much sick of each other at this point?
Oh we have progressed a lot musically over the last nine years that's for sure. I mean there is a lot more quality control these days then there was six or seven years ago, I'm sure about that. Personally Dirty Ernie (drummer) and myself are like brothers and amazingly enough we never really fight we love this band so we do what's best for it, and most important we try to have a good time and not take it all to seriously. The Doo (guitarist) has been with us for the whole run and has become a great player and songwriter. We found him when he was only 17 he has grown up around us and he is family. Ace (guitarist) I also met when he was 17 and knew he was fuckin, talented kid so I recruited him two years ago and has become a little brother as well. We just got Ted Hahn to play bass for us he is from Orange County and has made a great addition to our band. We desperately try to keep it like a family, that is really important to me that we all look out for one another the best that we can.

Any advice for those garage bands that are just now starting out?
Yeah some advice would probably be what I said earlier, to try not to get to caught up with the craziness that occurs with band shit. Have a good time, because before you know it the times have passed and you look back on it and its all over.✪



SAL CANZONIERI

"SO YOU WANT TO BE IN A ROCK & ROLL BAND?"

Welcome to my fifth column in Loud Fast Rules. This column will be all about the ins and outs of the music business based on my experiences from playing music since 1975. I'm going to be real and no holds barred about every facet of the music biz from the top to the bottom. It's pretty much advice and discussion, what sucks and what is great. I'm going to tell you what other people won't. Feel free to contact me and let me know what worked for you, if you have some good advice for people.

PHASE 5- GOING NATIONAL

This is the point where you have to become a national act and start headlining in the major markets cities!

You should be playing out at the very least a year (if you're band is amazing) or even two years, but normally around three years at this point. This is most likely your most important moment so far!

It's time to stop, take a breath, look at yourselves in the mirror of reality and ask yourselves if it is worth it to carry on any further. Seriously! The definition of insanity is 'doing the same thing over and over and expecting a different result each time'. If that sounds like what is going on with your band, then, sad to say, you guys are nuts and should give up at this point.

It is really hard for some people to admit when they just aren't really that great or exciting enough to generate any strong interest in people (not counting your mates and family members).

You don't have to be in a national band, you know, you can enjoy playing occasionally for fun at your local club.

Well, one good sign that your band should hang it up is that your local clubs don't really want you to play 'cause you don't draw at all. You can be the best musicians in the world, but if you don't know how to draw(cause you haven't read my previous four columns) then there is nothing anyone can do to save you.

In today's times, there are just too many bands around to sustain the system, the sheer enormous number of bands drag down the whole music world, it makes audiences sick and tired of going out to see boring bands opening, it clogs up the record stores with unsold records, it overruns the internet with tons of blah blah bland bands, and it divides the pie into tinier and tinier pieces each year. Do everyone a favor and just stop, you'll be much happier in the long run.

Also, it is WAY TOO EXPENSIVE to tour in the USA anymore, the price of gas and a motel has risen to the point of making it impossible for a band that is not getting more than $1,000 a night to even get close to breaking even. And gas prices are never going to go down that much anymore, every 2-3 years they will raise it another dollar a gallon. Even if your band is totally great, you are going to have to be a lot more creative about how you are going to pay for the expensive of touring (which I will talk about at the end of this column).

IF THINGS ARE LOOK GREAT AND IT'S DECIDED THAT IT IS FULL STEAM AHEAD, THEN READ ON:

1. At this point, you should have 2 or even 3 albums out. Some that you released on your own with people that you hired to work for you and with fan volunteer help and some with Indie labels that really like your music and care about your band. You have to look at your record sales at this point. They have to be between 10,000 to 40,000 copies at least. If not, then you have to see why not? Look over every angle that can be used to increase your sales. Examine any shortcomings that have held back sales (such as the quality of the music and the band). Maybe your label sucks or is a crook, maybe the distributor sucks or is a crook? Find out before it is too late.

Believe it or not, some labels want some of their bands to do bad so that they can either got a tax break or launder money by claiming large loses when there wasn't any.

Also, some distributors have their own labels (a big PROBLEM in the music industry) and they will not do much to sell records from other labels that have bands that compete with their in-house labels best band. Happens all the time! Also, distributors that have their own label pay for their expenses by sucking money out of the labels that they distribute.

Man's Ruin Records, Junk Records, and others were labels that were doing great, but were destroyed by their distributors who never paid them.

2. It makes no sense to do an expensive driving tour all over the country if you have not sold enough records and gotten reviews and articles and interviews in national magazines and fanzines. To start playing national, you have to have enough people from these other areas of the country that will want to come out and see your act. You will know this based also on how many emails and letters you get from people in certain parts of the country. Now, the smart thing to do is be strategic about shows. There are 6 major US cities (San Francisco, CA; Los Angeles, CA; Austin, TX; Portland, OR; Chicago, IL; NYC, NY) and 6 secondary cities (Seattle, WA, Cleveland, OH; Phil, PA; Boston, MA; Baltimore, MD; Denver, CO) that have large club audiences. These other cities are good too (sometimes better than the secondary market) as a third level market: Oklahoma City, Ok; San Antonio, TX; Dallas, TX; Raleigh, NC; Indianapolis, IN; Hoboken, NJ; Costa Mesa, CA; Long Beach, CA; Milwaukee, WI; Miami, FL.; Green Bay, WI; Atlanta, GA; Wash, DC., Richmond and Virginia Beach, VA; Sometimes good are: New Orleans, LA; Orlando, FL; Memphis and Nashville, TN.; Akron, OH; Minneapolis, MN; and others. The rest of the country is all hit or miss. Unfortunately, the more of a hick town it is the more the people ONLY come out to see the opening bands. The more of a snobby city it is the more people ONLY come out to see the headliner. Best places in Canada such as: Montreal; Quebec City; Ottawa; Toronto, Hamilton, London, Windsor, Calgary;

SAL CANZONIERI

Victoria, and Vancouver. The first time around, it might make sense to fly to these places, use the guarantee money to pay for the tickets, and use the merchandise sales to pay yourselves for the shows. You have to make sure that they club can has a reliable backline, or that the opening band will let you use their drums and amps. You can fly to one area, rent a van and equipment and do a short tour in that area (like all of Cali or all of Texas).

3. After doing a year of these major and secondary markets, record sales should increase, based on new people seeing the band. Don't forget, you have to do promotions in those new areas that you are playing in just like you did locally, so that means radio, fanzine, instores (where you play live in record stores - even Virgin records does this for bands), giveaways, etc. IF you don't sell a lot of CD, shirts, etc., at these shows, then you are in big trouble and people weren't that into it. Soon as you are doing playing, don't go hiding in the backstage area!

At least some of the band needs to get right into the audience, thank people who look interested for coming to the show, and ask them if they are interested in buying a CD or shirt (have them in your hand ready to go when you get off the stage).

4. Call your distributors and let them know that you are playing a certain area, so they can concentrate on selling your stuff there. Network with fans and bands from that area and find out record stores and such that you can call and ask them to sell your records while you are in their area. Also, send them posters to put up in their stores, at least 2 to 4 weeks in advance of the shows.

5. At this point, it is smart to really get to know people that work at the distribution companies. Contact and visit any distribution companies that you can and give the sales people band t-shirts and promo CDs to have as a courtesy. Most of them are usually fans of the bands. If they see a face and know a real person represents the bands, they will be more inclined to push your sales. Also, network here so that when you release your own records on your own label, they will be inclined to sell it for you. If they don't know you, they won't care about you.

6. Once you reach a level where you are selling over 40,000 copies a record, it is time to consider selling the next main record yourself. You will make much more profit per record and a lot of the hard work to get the band known has been done. You will have to hire promo companies and all such stuff just like an Indie Label, but by the time it is your 3rd or 4th album, you will be a known, proven, selling act and many good companies will want to work with you. Also, music consultant companies can help you at this point get a stronger focus on where you are going and what you have to do to get there. You have to have a serious business plan that covers all your merch and record sales and helps plan out growing the business you have developed for yourself.

7. Or, you can get a bigger deal with a bigger label and continue to piggy back sales and promotions for the records they release with ones that you release to a limited degree (via live shows and website) yourself to maximize your profit levels.

8. Do more interviews in as many places as possible all over the world.

9. You will have to cycle through this step a lot of times until you are selling at least 100,000 records or more.

10. Being that it is now TOO expensive to tour now, the SMART thing for a band or a promoter for that matter is to get SPONSORS to support the tour. What you need to do is this (PAY ATTENTION 'CAUSE I AM ABOUT TO TEACH YOU HOW TO FISH RATHER THAN HOW TO EAT A FISH):

a - Think of all the cool stores and companies that your audience would be interested in at all. Everything from tattoo parlors to clothing companies to liquor companies to toy companies to you name it.

b - Make a cool plastic bag that contains your promo posters and some free CDs, etc.

c - Contact these places and let them know that you are doing a giveaway bag that goes out free to everyone that comes to your shows. Tell them that your audience features the demographics that are right for their products and that you would like to feature free samples or promotional material from them in the bag, for a fee that will help sponsor the tour (to offset the tour expenses).

d - Tell the sponsors that you will also put up their banners on your website showing that they are one of your tour sponsors and you will do the same on your myspace page and you will put up their physical banner at the live show as well, if they supply you with one.

e - offer to print their banner in the CD booklet of your next album. You can even make the money to record your album using only sponsors and not a record label.

That's what Electric Frankenstein did for our latest album. In a week's time, we made $15,000 from sponsors that were willing to have their banner placed on our posters, CD booklets, website, etc for the album. We then recorded the record and with the leftover money, we had tour support for a whole year, and we flew to every show.

Well, if you've made it this far: Congratulations! You are now at the middle, along with thousands of bands, next step- the bottom of the top!

See you next column!

Sal Canzonieri (www.electricfrankenstein.com)

WRECKING CREW

By Dan Gonyea

Boston hardcore act Wrecking Crew collapsed on itself during the early 90s and eventually disbanded, bringing an end to the saga that shared the stage with bands like Slapshot, Suicidal Tendencies, Cro-Mags, Agnostic Front, and Sick Of It All. Or was it really the end? Loud Fast Rules spoke with John Darga, guitarist of Wrecking Crew, and got the scoop on the band's early days and latest buzz of activity.

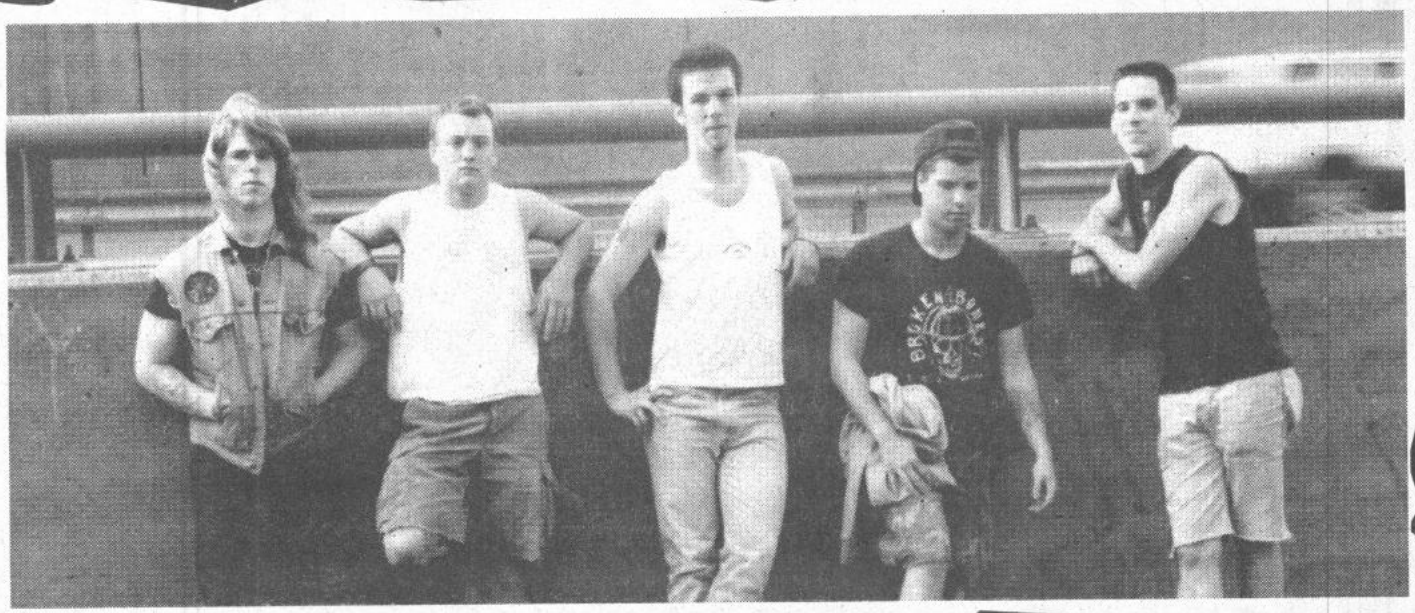
PLEASE STATE YOUR NAME AND YOUR ROLE IN THE BAND WRECKING CREW.
John Darga, guitar.

WHAT LED YOU TO NAMING THE BAND WRECKING CREW?
There was actually an earlier band, in '86, called Wrecking Crew with Ralph singing and Keith playing bass. When Ralph, Keith and I started the new band, we were sitting around trying to come up with a name. Naming a band sucks by the way- look at all the embarrassingly shitty ones floating around out there these days. Anyway, after tossing around a bunch of bad ideas we were like- fuck it, let's just use the old band's name. Originally I think the old band took the name from a homemade shirt Springa (SSD) used to wear, and I think he picked it up from the Adolescents song. So it's a long story, but I guess we're indirectly named after an Adolescents song. A great song by the way, we covered it in practice a few times but it never made it into the live set. I suppose we figured it was kinda lame to have a theme song.

YOU GUYS PLAYED WITH SOME BANDS THAT ARE HUGE INFLUENCES ON BANDS TODAY. WHAT WERE SOME OF THE BEST AND BIGGEST SHOWS THAT WRECKING CREW PLAYED IN?
Damn, we played a lot of good ones so that's tough. The fourth show we ever played was opening for Suicidal Tendencies at the Channel, an old Boston club. There were about 1000 people there and that was pretty awesome to us at the time. I think the coolest one we ever did was when Agnostic Front invited us to open for them at CBGB when they were recording their live album in '89. They were like big brothers to us and it was a real honor to be part of that show.

WHAT CAUSED THE EVENTUAL BREAK-UP OF WRECKING CREW?
I can't speak for the final break-up, but as for the demise of the original line-up I suppose it was a result of stagnation. Sure we had plenty of setbacks with record labels folding and all the usual disasters but the real problem was we weren't coming up with new songs. It just seemed like none of us were on the same page anymore. The rest of the guys decided to get a new vocalist to shake things up and since things were changing I felt maybe it was the right time for me to move on as well. They brought in Nathan on vocals though, and did some really great stuff. I remember seeing the first show with the new line-up and thinking "What the FUCK did I do?"

HOW DID THE 1987-1991 ALBUM THROUGH BRIDGE9 COME ABOUT? HOW



WAS THE RESPONSE TO THE CD?
I had all the old reels and DATs sitting around on my bookshelf for years. Some guy with a small label from New Hampshire approached me about putting the stuff out and I figured it was a good excuse to get it all transferred to digital before the tapes demagnetized. We got it all together but then he was having some financial issues and I wanted to make sure it was done right so I pulled the plug. A few months went by and someone mentioned Bridge 9. I noticed what a great job they did with their stuff so I approached Chris about doing it and he was down. The response has been great- I've seen nothing but good reviews so far.

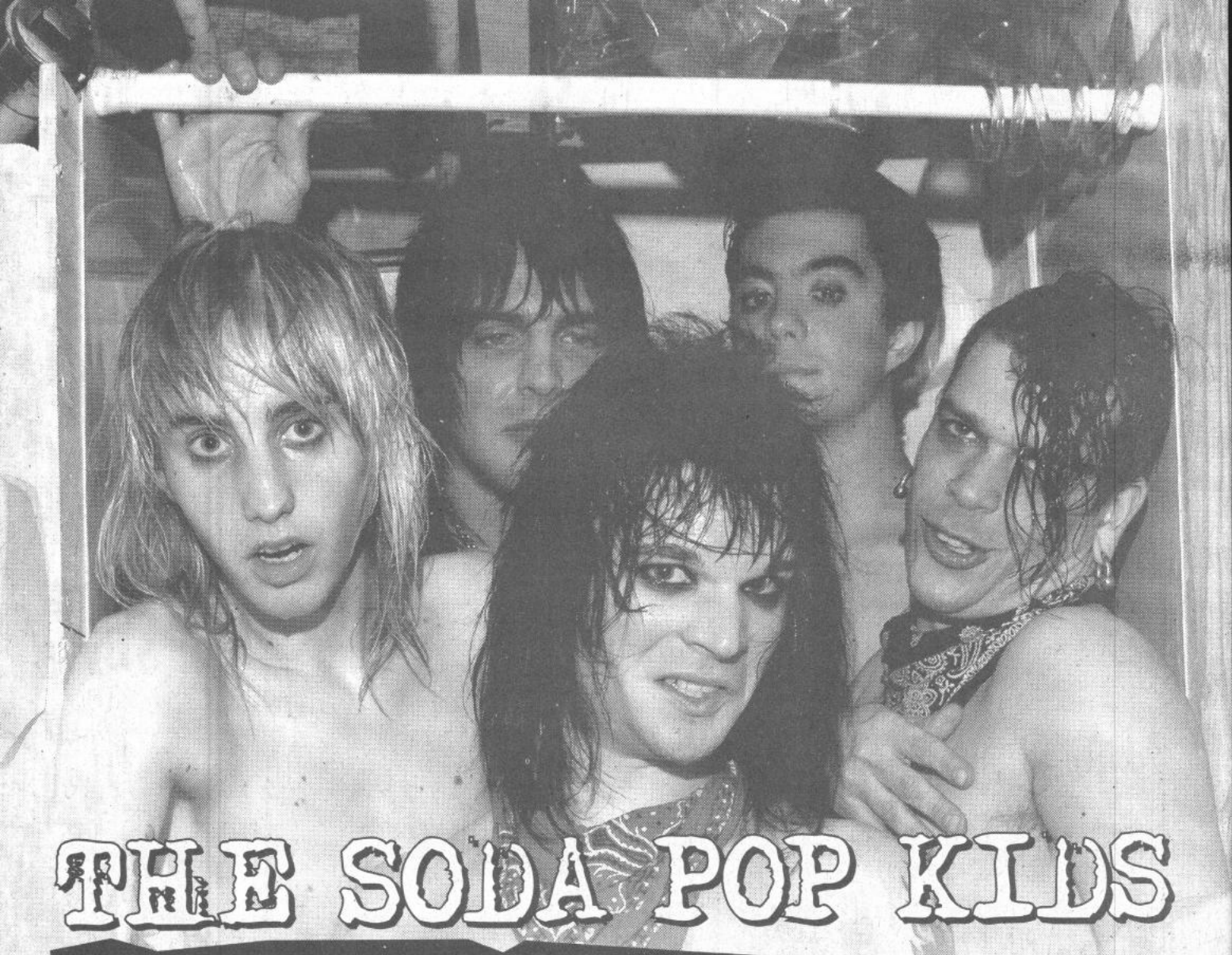
WITH OTHER REUNIONS OCCURRING SUCH AS GORILLA BISCUITS, WHAT INSPIRED WRECKING CREW TO REFORM AND DO TWO REUNION SHOWS, ONE AT CGBGS AND ONE AT CLUB LIDO?
I think the first step was the fact that we got together to re-record "Why Must They?" in 2004 for the Bridge 9 CD. We all showed up and nailed it on like the second take and had a great time. Just like the good old days. Chris from Bridge 9 had suggested we do a reunion show in 2005 to celebrate the release of the CD and we wanted to but we just couldn't get our act together. Too many scheduling conflicts made it nearly impossible to get us all in the same room at the same time to rehearse. Then news came over that "Balance of Terror" was going to be re-released by I Scream Records, more people started questioning us about a reunion, and finally we said "Let's do it."

HOW WERE THE REACTIONS TO THE REUNION SHOWS? DID THEY MAKE YOU WANT TO BE IN A BAND AND PLAY SHOWS AGAIN EVEN MORE, OR WERE THEY THE FINAL CLOSURE ON WRECKING CREW'S LIFE?
Both reunion shows were unbelievable. When we opened up the CB's show with "Why Must They" the place erupted, bodies flying everywhere- the hairs were standing up on the back of my neck. I've continued to play in bands over the years but more in the punk vein than hardcore. I forgot what it was like to play a show where a shitload of kids (and a few old-timers) go completely ballistic. That's probably it for Wrecking Crew though. Everyone is so busy with work, family and other bands that it's tough for us to get together. We might play the I Scream Records show in NYC in October but we're not sure if everybody can do it yet.

FOR THE TWO REUNION SHOWS, WRECKING CREW WAS JOINED BY SOME YOUNGER HARDCORE AND PUNK ACTS THAT WILL TAKE THE TORCH OF WHAT BANDS LIKE WRECKING CREW BUILT UP. WHAT BANDS DO YOU SEE MAKING THE IMPACT TODAY THAT PEOPLE SHOULD CHECK OUT?
We were lucky enough to have some great bands for the reunion shows. As for newer bands Wisdom in Chains and Downhill Fast were awesome. There were a lot of old-timers carrying the torch in great newer bands as well. Kev from the late-80's Boston band Suckerpunch was fronting Enemies for Life, and another old friend, Opie, was singing for Nothing But Enemies. Everyday Dollars from NYC was great too and their singer, Rob, was from the old Philly band The Uprise. Not to mention Jeff from Breakdown fronting the Slumlords. Jesus, I hadn't realized how many of the bands, even the more recent ones, were fronted by old guys. Just goes to show how even the old hardcore kids can age gracefully.

A LOT OF KIDS TODAY COMING OUT TO SHOWS HAVE FORGOTTEN SOME OF THE BASE ASPECTS OF HARDCORE AND PUNK THAT GOT THE BANDS THAT ARE AROUND TODAY TO WHERE THEY ARE. WHAT WERE SOME BANDS THAT INFLUENCED WRECKING CREW THAT YOU WOULD PUT ON YOUR TOP LIST OF BANDS THAT KIDS TODAY NEED TO KNOW?
I have some personal influences like Poison Idea, Toxic Reasons "Independence", and Battalion of Saints (TAANG! put out a great CD collection of their album and EPs). I think a band that may be ignored by modern hardcore kids because they're too "crusty" is Discharge. Discharge was the real deal though, and aside from Black Flag, probably the most influential band in 80's hardcore. They were huge to the early, true hardcore bands like Negative Approach and SSD.

THANK YOU FOR TAKING TIME TO ANSWER A FEW QUESTIONS! DO YOU HAVE ANY LAST COMMENTS TO PEOPLE OUT THERE WHO CAME OUT TO THE REUNION SHOWS, USED TO HIT WRECKING CREW SHOWS IN THE PAST, OR OTHERWISE ENJOY THE MUSIC?
Cheers to all the folks who came out to the shows- old friends and new. For those who missed it, sorry, you may have to wait another 15 years. Everybody should check out the Bridge 9 CD if they haven't and look for the "Balance of Terror" re-issue on I Scream Records which should be out now. Oh, and if you want to get in touch, feel free to check out our obligatory Myspace page. Yes, that's lame, but we're too old and unorganized to set up our own website. ✪



THE SODA POP KIDS

By P.B. Suzuki / Photos By Tim Ward

I've been a music critic and journalist for many, many years. I've had the unique opportunity to interact with so many brilliant artists who have opened my eyes to concepts in the musical landscape I had never previously fathomed. I've conducted interviews and written puff pieces on such unsurpassable super-groups and artists as Ice Cube, Mariah Carey, Andrew Dice Clay, Third Eye Blind, Steely Dan, Fleetwood Mac, Hobo Joe and the No-No's, and even James Taylor! Though in all honesty, to myself and to my readers, I never really took a risk and tried to cut to the core of these artists and individuals. When I was asked to conduct an interview with The Soda Pop Kids, I figured it was an excellent opportunity to swan dive straight into the inner workings of a young group, I'm not a fan of their music and I think they look ridiculous, but I must say, they do spice up things in my love life when I bring a femme fatale into a disco dance hall that is pumping their jams! The dirty dancing goes all the way to Memphis!!! So for that much alone I owe them some debt of gratitude (not as much as Viagra granted) and this interview is intended to express just that. I spent a solid 12 minutes rewording the questions from an old Ice Cube interview to give a special introspective into the sights and sounds of The Soda Pop Kids. Enjoy the fizz kidz!

I'D LIKE TO KNOW WHOM YOU ADMIRED MOST GROWING UP AND WHO HAD THE GREATEST INFLUENCE ON YOU?

Air Jordan and Susan B. Anthony. It's a toss up.

WHAT IS THE BIGGEST OBSTACLE YOU'VE HAD TO FACE?

American Gladiators. We were all so young, so small, and so fragile.

EVERY DAY I DO SOMETHING EMBARRASSING LIKE TRIPPING OR MAKING POOR CHOICES AND THEN REGRETTING THEM. CAN YOU SAY WHAT YOU ARE EMBARRASSED ABOUT OR REGRET?

A summer or two back we made the vile mistake of orchestrating a band luncheon after a weekend-long dip at Lake Oswego, where we proceeded to consume 3 chili cheese dogs, 4 case-

"WE'RE TRYING TO TELL OUR AUDIENCE HOW TO ENTERTAIN THEMSELVES AND THEIR GUESTS."

o-cupcakes and five golden delicious rings EACH! Needless to say it was a long rest of the summer at fat camp.

A LOT OF PEOPLE WRITE JUST TO ENTERTAIN. YOU SEEMED TO WRITE YOUR MUSIC BECAUSE YOU HAD SOMETHING TO SAY. ARE YOU TRYING TO SAY THINGS TO YOUR AUDIENCE OR ARE YOU MORE FOCUSED ON PROVIDING ENTERTAINMENT?

We're trying to tell our audience how to entertain themselves and their guests.

DO YOU HAVE A MOTTO THAT YOU LIVE BY?

There is a time for making love. There is a time for play. There is a time for both together, but that's the Devil's way.

DO YOU HAVE ANY ADVICE TO TEENS WHO ARE CONSIDERING HAVING CHILDREN?

Babies makin' babies. T'aint no way to party.

WHAT IS THE ONE PIECE OF ADVICE YOU WOULD GIVE TO TEENS?

It's easier to poke a hole than it is to build a pole.

WHAT DO YOU FEEL IS THE LEADING CAUSE OF TEEN VIOLENCE TODAY?

It all started with a kiss.

I'M A REAL BOOKAHOLIC AND READ ALL THE TIME. WHAT ARE A COUPLE OF BOOKS YOU THINK EVERY TEENAGER SHOULD READ?

The Do's and Don't's of Doing It by Phil Laceo and Seymour Rhumps. Also, never leave home without The Double Edged Dragon Fly by Max Capass.

IS THERE ANY CHANCE YOU WOULD EVER RUN FOR A PUBLIC OFFICE?

Well, funny you should mention it; we already are head chiefs of several community parades and organize annual carnivals in our backyard. We love supporting the public and having an office to do so in would make things all the more practical. ✪

DR. STRANGE

"THE DOCTOR WILL SEE YOU NOW..."

Man o' man, my wife and I just saw the most depressing movie I've EVER seen! "An Inconvenient Truth". For those of you not familiar with it, "An Inconvenient Truth" deals with the topic of Global Warming. Now I know what "some" of you are saying right now, "Come on, that's a bunch of crap. It doesn't exist". I have an answer for you but you'll have to read on to see what it is.

Anyway, as I was saying, this movie talks about, in a classroom lecture format, the overwhelming evidence of Global Warming and what it can mean for us; DEATH. Death to human life and most of animal life on Earth. Now if that isn't something to get up off your ass and actually care about, NOW is the time you can flip the page to read about your favorite band or maybe get back online and have a little "chit-chat" with your Myspace friends. But for those of you who give a shit please read on...

After leaving the theater my wife and I both felt a little "empty" or maybe helpless inside. At least I did. What can I do to help? What can ONE person do? What's the point? Well, I'll tell you what ONE person can do. Nothing. Not a damn thing really. But we can't think in those terms. When faced with such an overwhelming dilemma such as mass extinction we need to think in "extremes". After all it wasn't just one person that got us into this problem. Planet Earth has about 6.5 billion people on it right now and you can really only be responsible for one of them: YOU. Only you can make a change about the way you do things. Only you can say, "I AM going to do "something", no matter how little it is, about this. At least I'm going to try". And if enough people feel the same way, that ONE person is now many. That is exactly the attitude that got us here. "Ah, it's no big deal if only one person dumps his oil in the street". Or, "what's the harm if I don't recycle, my neighbor does". The examples of laziness are many and the thing that is so frustrating to me is that it is so fucking easy to do "the right thing". In many cases it's actually easier to then to continue to destroy our environment. I guess bad habits are hard to break? Now here's the part I spoke of earlier for those (few I hope) people out there who don't believe there actually is a problem. Let's say this. Let's say if only HALF of what they say in this movie is true. Actually, I'll do you one even better. Let's say not one point is true. There is no "Global Warming". It's all a set up from "someone" or some "thing". Who that someone is and what their sinister goals are I'm not sure but I bet YOU do. (By the way now is the time to re-wrap that foil on your head so they don't hear your thoughts). My question is this- In either case, what is the harm if we, the human race, actually does try to come up with better cars? Or recycles and re-uses more or thinks about over-population? Is any of that "bad". At the very least more efficient cars (Hybrids) will lessen our dependency on foreign oil (less wars will be fought trust me) it would also create a whole new business for the failing auto industry (are you listening Ford, G.M?) and create more jobs. Recycling actually MAKES money for cities that are smart enough to invest in it. Solar power will save you money. I can't see anything wrong with this in any case. It's like someone that was lucky enough to be born being fit, healthy, eats what he wants and never gains weight. Is it a bad idea if this person still exercises a few days a week?

But the truth is (and it's an overwhelming truth at that) the Earth IS suffering very much. It's a gigantic place but actually very fragile. Very slight changes can make for HUGE life altering disasters. I won't get into the science of it. All that info is in the movie and on-line. That's not why I'm writing this column. I want you (yes YOU) to at least just think about it. Go see this movie if you can. If not, read up on it.

I honestly think it's imperative that we do something about it right NOW. This is not about politics. It's not the Democrats versus the Republicans. It's not about ethnicity or borders, it's about us: The human race. One world and one chance to save it.

On that note, I wanted to give you some examples of things my wife and I do. Like I said, there is nothing difficult about any of these. There's no reason why we can't all do something; Just start out small and work your up. It's important to THINK about it and put things in your daily routine.

1) Get our cars oil changed on a regular basis
2) Don't buy those small plastic water bottles! Buy ONE cup that you re-use over and over again. Just fill it up with water and take it with you. If you do "have" to have a small plastic water bottle recycle it when you're done.
3) My wife brings her lunch to work with her. She doesn't use zip-lock baggies, but uses re-usable Tupperware instead.
4) Cleaning out your garage? Don't throw away usable items in the trash. Donate to a thrift store. Hell, you even get a tax right-off for it!
5) Try not to go to restaurants that only use paper plates, plastic forks etc...you need to think about how much that adds up to. Remember it's not JUST you that eats there.
6) Next time you need a light bulb buy the long life ones.
7) Turn lights out if you're not using them.
8) Call your City Hall (I sent an e-mail) ask them "Hey, does our city use natural gas on our buses?" If you don't have your trash service to take Recyclables ask them "Why not?"
9) After you're done reading this issue don't throw it in the trash! Give it to a friend or put it in a recycle bin.
10) Yesterday I dropped off my old cassette deck to get it repaired. The guy said it's going to cost you about the same as if you bought a new one. I still had them fix my old one. Why? Because there's no need in buying a new one and tossing my old one in the trash with all the plastic and rubber parts. It's just a waste.
11) Time for a new car? At the very least test drive a Hybrid. If it works for you, great.
12) Take public transportation, ride share, consolidate trips or ride a bike. I do my best to ride my bike to work at least once a week and when I do need to run errands I do them all in one day. If we can cut back on the amount we start our cars that is the major most important thing to do.
13) I went to Office Max to get some copies made yesterday. I had a lot so I did use a bag to put them in. After I got those I walked next door to PetsMart to get my dog a new toy. They rang me up and started to put it in a NEW bag. I said "I don't need it, I'll just use my Office Max bag". Wow, how easy is that? VERY. But these are EXACTLY the types of things that can and will make a difference if we all do them.

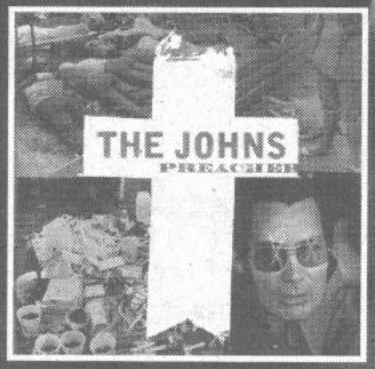
These are all very simple things and there's no reason why you can't at least try. Once again think in the extremes. If everyone tried to make a change for the positive, even just a little, that would actually make a difference for the good of Earth. On the other hand if everyone did nothing, think of the adverse effect it would have (and has each day).

Let me just leave you with this. All I ask is to please just think about it the next time you get in your car or the next time you buy something that is full of plastic and will be thrown away the next day. Just THINK. Know the consequences of your actions. You don't have to set out change the world. Change yourself and the world will follow. It's now or never... Take Care, Doc

p.s. Please visit www.globalcrisis.net for more info. That's .NET people. ✪

THE JOHNS

PREACHER
Produced by Paul Miner



In stores October 12th!

Also available on iTunes

Southern California's The Johns are the gritty side of rock and roll. Featuring members of Die Hunns, The Pushers, The Grabbers, The Bleeders, The Crowd and the Adz, it is no surprise these guys have been called "one the most refreshingly new sounds to come out of Southern California in years, bringing a blend of punk rock & roll to your ears."
– Happy Magazine.

"The Johns offer up razorblade, though almost pop goodness, a lively rock'n'roll jetstream."
– Left Of The Dial

"Word to your mother: These guys have it going on."
– Big Wheel

Look for The Johns in a city near you!
West Coast tour Oct – Nov '06

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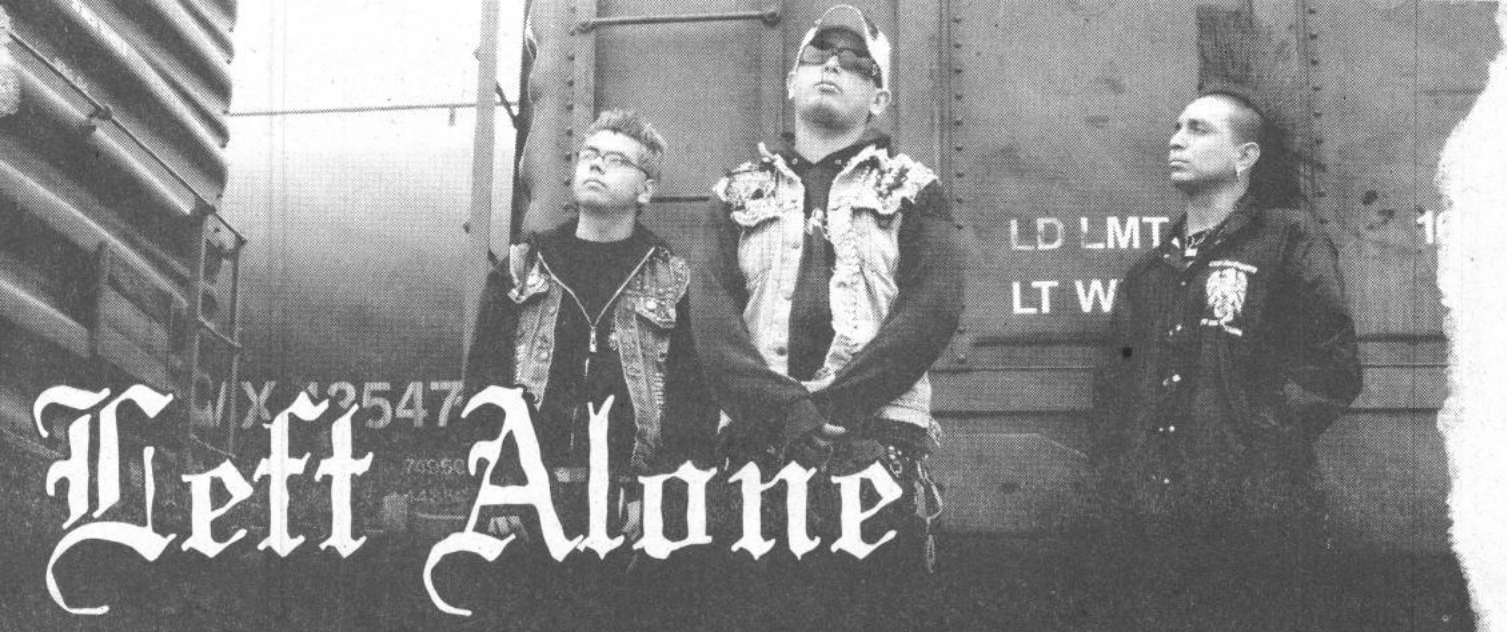

Left Alone

By Paulina Abascal / Photo Courtesy Of Epitaph

Left Alone is the last thing you would expect to come out of Wilmington, California, a town primarily known for their industrial activity and impact on the Civil War. The three-piece punk ska extravaganza recently released their sophomore album, "Dead American Radio" on Hellcat/ Epitaph and received a lot of positive responses, though singer and guitarist Elvis Cortez doesn't seem to care much about what the public has to say about his music.

WHAT IS DIFFERENT ABOUT "DEAD AMERICAN RADIO AND LONELY STARTS BROKEN HEARTS"?

The songwriting has improved. We had more time in the studio, and the production value is better since we had more time to write and record. The album brings out a different angle. Everything was already set once we came together to record. I wrote the song "Sinner" at the supermarket!

HOW DID PRODUCING "DEAD AMERICAN RADIO" YOURSELF POSITIVELY AFFECT THE BAND?

The only positive thing was that we were all happy with the outcome. I'm not going to lie, I like having complete control, but I trust the guys in what they do. It's hard to record what I hear in my own head and translate my ideas into actual music.

HOW HAS YOUR SUMMER BEEN WITH WARPED AND THE CD RELEASE?

It's been good, we're doing 10 dates on the Warped Tour and after that we're touring with the Phenomonauts and possibly the Bouncing Souls. We're working on getting some Mexico City dates. We wanna never go home, the need for new music is so pressing. Everything is crap. Everyone thinks it but no one says it.

WHAT WAS IT LIKE TOURING WITH THE HORRORPOPS?

We got a lot more exposure and fans. We owe a lot to them. They took us under their wing, on tour to Europe and to Canada.

DID YOU EVER THINK YOU WOULD BE THIS HAPPY AND SUCCESSFUL WHEN YOU FIRST STARTED MAKING MUSIC?

Honestly- no. I'm not always happy though. I've accomplished almost all my goals for the band. It's nice to be in the place I'm in now.

WHAT ARE YOUR VALUES AS A BAND?

We don't like drugs. We wanna tour, play, have fun. We don't wanna talk about government, politics, world issues, and how screwed up the world is because if you wanna see that you can turn on channel 11. The political boom- anti-this, anti-that, anti-everything tee shirts are everywhere.

HOW DOES HELLCAT RECORDS HELP YOU STICK TO THOSE VALUES?

They support us and help us get our stuff and get shows. We still do everything ourselves. We don't have like five managers. We work hard.

BETWEEN NOW AND YOUR NEXT ALBUM, WHAT DO YOU WANT TO ACCOMPLISH?

I would like to tour 11 months out of the year, go home for Christmas, give my dog a biscuit, and get back on tour. I want to press the band as hard as we can. We started in backyards and moved up from there. We don't care if our album goes gold, platinum, cardboard, aluminum, we don't care.

IS IT EVER DIFFICULT TO HAVE A THREE-PIECE BAND?

People bounce out for girlfriends, other bullshit that won't matter later. It's easier with our core three. We get along really well. We're not rock stars, so none of us play that role.

TALK ABOUT THE SONGS YOU HAVE WITH TIM ARMSTRONG OF RANCID AND PATRICIA DAY OF THE HORRORPOPS.

Tim really liked the music idea I had so he went into the studio and did his thing. When I heard it all I could say was WOAH. Patricia is officially Mexican in our eyes; she eats burritos and everything. She helped me finish a song I've been working on for years and she added to it with the whole girl/ guy love song duet idea. There's two versions, but it was her idea to sing it in Spanish.

A PUNK ROCK LOVE SONG? A GIRL/GUY DUET? IT SOUNDS A LITTLE EMO.

It's not one of those 'oh me my heart hurts' type o' songs. That would be emo. Damn, I just said the E-word!

WHAT HAVE YOU LEARNED FROM BEING IN THE MUSIC INDUSTRY FOR AS LONG AS YOU HAVE?

Hard work pays off. It is a very small world, and who you see on the way up you will see again on the way down. I've also learned it's best to shut your mouth on some things, but I don't so I get in trouble.

YOU HAVE THE WORDS 'HARD WORK' TATTOOED ON YOUR KNUCKLES, IS THAT YOUR MOTTO FOR GETTING WHAT YOU WANT?

I think that as long as you stay true and keep it together you're winning, even if you don't sell. Don't calculate your next move in order to be the next flavor of the month. Punk: that's where I come from, that's what I know. And it doesn't hurt to be good. ✪

Our Corpse Destroyed

INTERVIEW WITH EDDIE, SKIP AND A.J. OF O.C.D.

By BillyBadBreaks

The first time I heard OUR CORPSE DESTROYED (O.C.D.) was when someone gave me a copy of their new release "Avenge Your City". Besides being bowled over by their hard-hitting punk rock sound, which brings to mind THE UNSEEN, D.R.I. and ABRASIVE WHEELS, I was intrigued by their Christian message. Even more interestingly for me, O.C.D. used to be called OBSESSIVE COMPULSIVE DISORDER, the name I have often thought about using for a Christian punk band I wanted to form! Hopefully I am not dealing with a subject that is off limits, but I read that Skip (lead guitar) used to suffer from obsessive compulsive disorder. I have had this condition for over 35 years and so it is a subject very near and dear to me. Perhaps people reading this article will be inspired by Skip's story. For many years I thought I was a freak and was the only person with this problem, but hearing from other people really helped me.

SO, WHY DID O.C.D. CHANGE THEIR NAME FROM OBSESSIVE COMPULSIVE DISORDER TO OUR CORPSE DESTROYED?

Skip: When we first started the band I was suffering so badly from O.C.D. that I had a hard time leaving my house. I was a germaphobe as well as dealing with 12 of the other common manifestations of O.C.D. I was counting, covering my face, and wearing gloves every day. It was affecting my ability to live a normal life. I was so sick of it, and had heard stories of God healing people with all different kinds of diseases. I had already tried years of therapy and many medications without any improvement. So I prayed to God for healing and all of a sudden it was gone and I haven't had a problem with it since. You can understand what it feels like to be a slave to your fears. I felt free for the first time in my life. After I was healed the idea of O.C.D. was like slavery to me and we didn't want the name to represent the band. The name Our Corpse Destroyed represents that we are mortal beings and our bodies die a little everyday as we age but our spirits live on.

Eddie: We were on the road when he actually got healed and we celebrated the first time he took a dump in a hotel bathroom!

DID YOU EVER RELEASE ANYTHING AS OBSESSIVE COMPULSIVE DISORDER (IN CASE I EVER DECIDE TO "BORROW" THE NAME!)?

Eddie: Nope, it's all yours vato.

WHAT MUSIC HAVE YOU RELEASED SO FAR?

A.J: We released our first CD "The System" by ourselves. We are hoping to re-release it sometime soon with Hairball8/Paloma Sound.

WHAT MADE YOU GUYS DECIDE TO GET A BAND STARTED? WAS IT DIFFICULT IN SAN ANTONIO, TX, AND FINDING LIKE-MINDED PEOPLE TO WORK WITH?

Eddie: Well, we have all been playing in bands since early high school and we have all known each other for a while so I ran into Skip and decided we wanted to start something up. We had just started practicing and we got a show somehow and so we started taking O.C.D. more seriously. We all wanted a band that would glorify God and give kids another point of view instead of the same old rhetoric of nihilism and self-destruction.

A SUBJECT I HAVE TO ASK YOU ALL ABOUT IS RELIGION. IS IT DIFFICULT BEING A CHRISTIAN BAND IN A GENRE WHERE RELIGION IS OFTEN A SUBJECT OF DERISION AND HATRED?

Eddie: Yeah sometimes, mostly people don't know how to react to us. They think we might be judgmental or intolerant until they get to know us. We've played a few shows that when people find out we're Christians they leave, but when we come back to their city they dance like crazy and everyone has a good time.

A.J.: I guess it just matters if the kids in that city are judgmental and intolerant.

CRASS WERE A HUGE INFLUENCE ON MY LIFE. EVEN THOUGH THEY HAD A STRONG ANTI-RELIGIOUS MESSAGE. I RECONCILED THEIR POSITION WITH MY OWN FEELINGS BY THE FACT THAT MANY TERRIBLE THINGS ARE DONE IN THE NAME OF GOD, WHEN IN FACT THEY ARE ACTS OF MAN USING RELIGION AS AN EXCUSE. DO YOU AGREE THAT RELIGION IS OFTEN TO BLAME FOR MANY OF THE WORLD'S PROBLEMS?

Eddie: Man's evil motives and intentions for power and money are mostly to blame for the world's problems, and unfortunately they tag it with the name of God to help gain support and justify what they do. If we look at the life of Christ, who He is and what He says, it is completely opposite of what these people do. On the other hand man has done equally terrible things, if not worse, in the name of atheism and nihilism like Hitler and the Jewish holocaust, and Lenin killing 4 million people.

A.J.: Then there's Stalin, who is perhaps the most evil human being that ever lived and he killed 42 million men, women and little children. It's funny how CRASS forgot the top 5 murderers of the 20th century were atheists.

I AM A VERY DEVOUT CHRISTIAN BUT I DO NOT ATTEND CHURCH VERY OFTEN, AS I BELIEVE IN A ONE-ON-ONE RELATIONSHIP WITH GOD. DO ANY OF YOU GUYS GO TO CHURCH? ARE ALL OF YOU CHRISTIANS?

Eddie: Yes and yes. Actually we have a church here in San Antonio called Rise Above, which pretty much came out of the band. We would play shows in the punk scene and kids would come up to us and want to know more about God, so we started hanging out and having bible studies. It eventually got too big for the apartment so we got a building and now we are a fully functioning ministry. We have a huge burden for the less fortunate so we feed, clothe and hang out with the homeless.

PERSONALLY THE STANDOUT TRACKS ON "AVENGE YOUR CITY" (IF I WAS FORCED AT GUN POINT TO JUST PICK THREE) ARE "CRUCIFY ME", "COMPULSION" AND "DELIVERANCE AND DESTRUCTION". OBVIOUSLY "CRUCIFY ME" IS ABOUT JESUS AND "COMPULSION" IS ABOUT O.C.D., BUT ALL YOUR SONGS TOUCH ON THE INFLUENCE OF CHRIST IN PEOPLE'S LIVES. DO YOU EVER GET HATE MAIL BECAUSE OF THIS? IF SO, DO YOU EVER GET USED TO IT?

Eddie: We've received hate email before we have played places. I guess it comes with the territory.

Skip: It isn't going to stop us from playing though.

BAD BRAINS ARE ONE OF THE FEW SUCCESSFUL PUNK BANDS THAT WERE ABLE TO CARRY A RELIGIOUS MESSAGE. I SEE YOU GUYS IN THE SAME WAY. YOUR MESSAGE DOES NOT AFFECT THE POWER OF YOUR MUSIC AND SOMEONE COULD LIKE YOU WITHOUT AGREEING WITH WHAT YOU SING ABOUT. WOULD IT BOTHER YOU IF PEOPLE JUST LIKE YOU FOR YOUR SOUND, NOT YOUR SUBJECT MATTER?

Eddie: Not at all, if they like the music then listen to it. We aren't trying to twist anyone's arm. We give the message and it's up to them what they want to do with it.

Skip: Everyone who expresses a conviction or belief through the medium of music is preaching something, I was talking with Sean Stern of YOUTH BRIGADE about this, and we are sharing in our belief in Christ. Like us BAD BRAINS were just writing songs about what was most important to them.

OCD ARE CREDITED WITH WRITING THE SONGS, BUT DOES ONE PERSON USUALLY COME UP WITH THE LYRICS AND THE REST CONTRIBUTE TO THE MUSIC?

Eddie: Yeah pretty much, AJ writes the lyrics, but we all write the music.

WHO HAVE YOU BEEN ON TOUR WITH AND WHOM ELSE WOULD YOU LIKE TO PLAY WITH?

A.J.: We have played a few dates with FLATFOOT 56, and FBS. We've played with DAMAGE CASE a few times and it would be great to go out with them or COMPLETE CONTROL when they find a guitar player. We are actually going to be on tour with XLOOKING FORWARDX and FLATFOOT 56 in October.

HAVE YOU EVER MADE IT TO THE UK OR ANYWHERE ELSE IN EUROPE?

Eddie: Not yet, but soon. Actually we would really love to go on tour in the Middle East. Why...I don't know, it's not really a good idea.

A.J.: We would probably get shot in the face.

HOW CAN SOMEONE CONTACT OUR CORPSE DESTROYED IF THEY WANT TO CONTACT YOU OR ORDER YOUR CDS?

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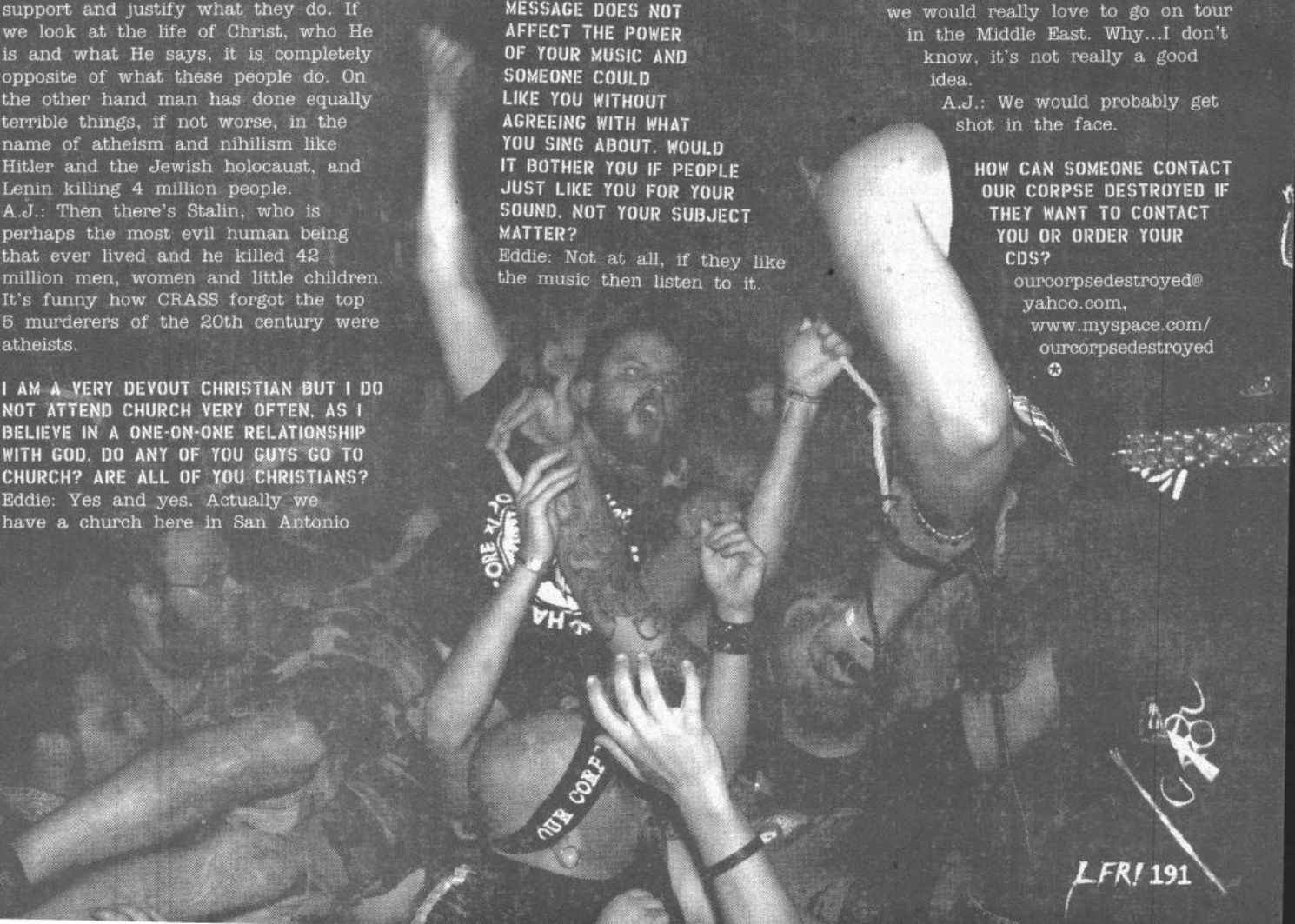

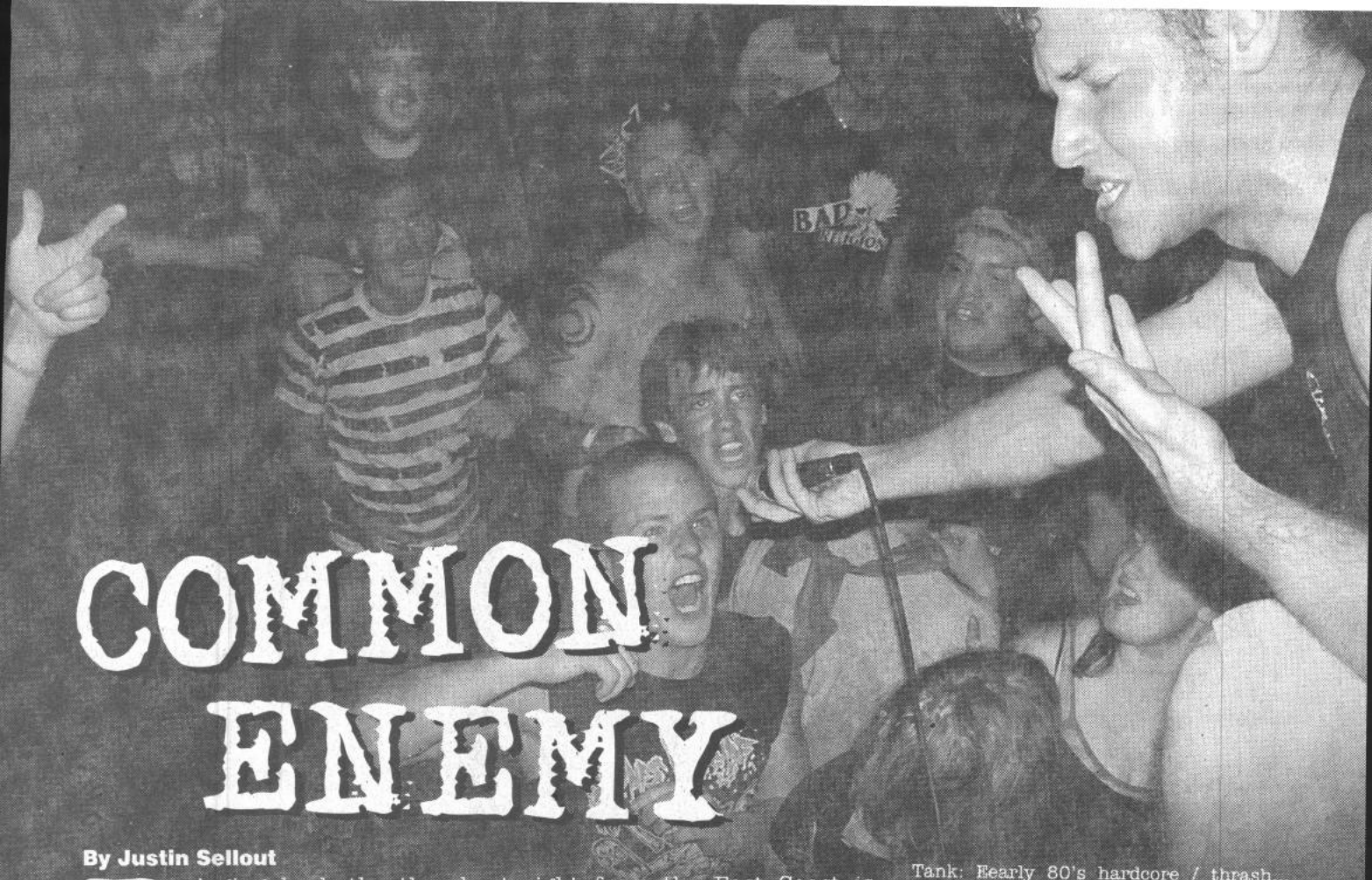

COMMON ENEMY

By Justin Sellout

Bringing back the thrash straight from the East Coast is Reading, Pennsylvania's Common Enemy. The foursome have been throwing down since 1998, and the latest incarnation is doing what they have always done best, bringing the danger back to hardcore and making it fun again. With a new singer and a slew of new releases slated for the upcoming year, guitarist Justin Enemy, bassist Greg Disorder, drummer Tank and vocalist Mikey are ready to take on the world, one circle pit at a time.

YOU GUYS HAVE JUST FINISHED RECORDING FOR A NEW ALBUM THIS YEAR, DID YOU TAKE ANY DIFFERENT APPROACHES THIS TIME AROUND OR DO ANYTHING DIFFERENTLY FROM WHEN YOU RECORDED "LATE NIGHT SKATE"?

Justin: Yeah we did! The theme to this album is about thrashing under the influence, hence the name "T.U.I". But everyone had more of an impact on this recording then on "Late Night Skate". I think we worked more as a group writing these songs then before.
Greg: More beer! More beer!
Tank: That was definitely why we had more fun writing it!
Mikey: It was different for me. We only had a little more than a month to write the CD, I would drive to Justin's house Saturday morning, we would practice and then write the music, Saturday night I slept at Justin's house and the first thing I would do Sunday morning is write the lyrics for the new songs before practice. This went on every weekend for a month.

"T.U.I." WAS RELEASED ON OVERDOSE ON RECORDS.. COULD YOU TELL US ABOUT OVERDOSE?

Justin: "T.U.I." has been released by four different labels. Overdose on Records, DRP Records, Party Time Records, and Horror Business Records (Europe). Overdose On Records is a small label that we had started because we believe in doing it yourself.
Justin: We work hard at getting our material out there and try to do the same for the bands that we see working hard and not getting any label recognition. To check out bands on the label go to www.myspace.com/overdoseonrecords.

HOW WOULD YOU DESCRIBE YOUR SOUND TO A KID THAT'S NEVER HEARD YOUR BAND BEFORE?

Tank: Fearly 80's hardcore / thrash...
Mikey: Fast, screaming in your face, begging for crowd participation...
Greg: Fast, circle pit frenzy, and nothing but a good time...
Justin: Music to skate too!

IS THERE AN UNDERLYING MESSAGE THAT YOU'RE TRYING TO CONVEY THROUGH YOUR SONGS?

Justin: Yeah, Life is short so think for yourself!
Tank: Have fun ... Keep it Real! Beer has plenty of nutritional value!
Mikey: Yes and No. The way I write, I just write down the first thing that comes to my head. I really don't know what the song is about until it is actually finished. Basically it's about good times, crazy times, skateboards, and being true to your self. I also like to write about how anything is possible if you put your mind to it.
Greg: Get drunk, have fun and skate.... We need a weed song!

WHAT INSPIRED YOU GUYS TO START WRITING MUSIC, AND WHY DO YOU CHOOSE TO STILL DO IT?

Justin: Music is my life! That little bit of time on stage is the greatest escape from reality and all the crap that is happening around me.
Tank: I remember when I was younger, going to local punk rock shows and being amazed at some of the bands performances. I thought to

myself that's what I want to do. I want to rock peoples faces off. I love what we do, every show is different; every show is fun. I love meeting new people and making new friends.
Mikey: Going to shows when I was younger and seeing my favorite band playing and just thinking I wanna do what they are doing. We still play shows because we love to perform and see people go as nuts as we do.
Greg: Along the lines of what Mikey stated "going to shows" and just looking to have a good time.

YOU GUYS WENT OVER AND TOURED EUROPE, WHAT WAS THAT LIKE? HOW DID THE SCENE DIFFER FROM THE ONE HERE IN THE US?

Tank: It Rocked! Everyone coming to shows no matter who is playing, beer everywhere; just lots of fun, everybody getting along and just having a good time.
Greg: Everyone was cool and friendly and everyone wants to talk to you. Over in Germany there were squat houses all over and kids just doing their thing. Over here it seems like all the scenes are divided and it just makes no sense.
Justin: I agree with both these guys. Europe was so much fun! I actually came up with the idea for the song One Up in Germany. In the U.S. everyone tries to be better then the next guy. Why? Grab someone close, drink a beer, and play Super Mario Bros. together.

WHAT DO YOU GUYS LISTEN TO IN THE VAN? ANY GUILTY PLEASURES THAT FANS MIGHT NOT EXPECT?

Greg: A bit of everything, of course.
Justin: Anything that kicks ass and makes us motivated to drive for hours to the next show!
Mikey: MUNICIPAL WASTE, HOLIER THEN THOU, BEASTIE BOYS, always the same CD, the one weekend we were in Ohio I wanted to kill someone on the way back because it was the same music over and over again! (I still love those bands though.) Guilty pleasures are AVENTASHIA, DRAGON FORCE, Power Metal.

DO YOU HAVE A FAVORITE VENUE OR PAST SHOW THAT YOU'VE PLAYED, OR ONE THAT STICKS OUT IN YOUR MIND AS MEMORABLE?

Tank: All venues rock, I'm just happy there are places to play.
Mikey: My first show with COMMON ENEMY, the soundman cut the PA system and took the mic. We kept playing anyway and I used my Gatorade bottle as a mic, then I stood on a table, got knocked off, landed on my head, and then went to the hospital. This all happened within 10 minutes and I don't think my first show could have gone any better!
Greg: Lots of great times, basement shows own!

ANY INTERESTING TOUR STORIES? INJURY STORIES?

Justin: A memorable show for me would have to be the "Late Night Skate" CD release show at The Silo in our hometown. Third song into the set, I had a skateboard deck thrown at my head, resulting in a ton of blood squirting out like I was an extra on zombie movie. The blood had to have shot a good 3 or 4 feet. 2 hours, 7 stitches, and a killer headache later I was hoping someone had gotten the whole thing on tape. But of course no one had. Oh good times.....
Tank: Yeah that was pretty funny. It looked just like a horror movie. The blood was shooting so far. All in all beer makes everything better. So drink up!
Mikey: Basically another show another injury of some kind, I usually know it was a good show when I taste my bloody lip from the microphone.

IF THERE WAS ONE BAND THAT YOU COULD TOUR WITH, WHETHER THE MEMBERS ARE LIVING OR DEAD, WHO WOULD IT BE?

Justin: That's a tough one for me it would have to be either BLACK FLAG, WXHXNX? or DS-13.
Mikey: KID DYNAMITE, I would give my left nut to even see them.
Greg: There would be lots of bands, MINOR THREAT, original MISFITS, AUS ROTTEN.

WHAT ARE YOUR PLANS ON FUTURE RELEASES?

Justin: We have a lot of releases coming out this year and into the next! A split CD with a killer Malaysian skate band called WEOT SKAM, which will be released overseas in Asia, along with a split 7" on Inhumane Records in the U.S. "Late Night Skate" & "T.U.I." are going to be re-released on tape together by To Live a Lie and Give Praise Records. We also will be on a bunch of sick compilations coming soon. And more 7" splits in the works!

ANY CLOSING WORDS?

Mikey: Go to shows! Circle pit in the van! That time at Philly Fest when we ended the song and one kid stage dove and no one caught him.... that was brutal!
Greg: What time is it?
Tank: Beer thirty!
Justin: Go to shows, support local music and buy a musician a beer!
For more info check us out at:
www.myspace.com/commonenemy
www.commonenemy2000.com. ✪

SUPER BLACK MARKET

WITH SONNY AND JOSEPH REMLINGER

By Ed Burn and Chariot Molliney

WHAT IS "WILL SELL ANYTHING" ALL ABOUT, ANYWAY?

It's about a lot of shit...it's about our relationship with our brother deteriorating due to drugs, coping with irritable bowel syndrome, hearing about your grandmother getting pregnant, your son being born a crack baby without anyone in your family doing crack, loud noises, life on the road--that is going back and forth from your mom's restaurant on hiway 13, oil, gasoline, huge merch sales, partying, not getting accepted to Harvurd, and money, lots and lots of money. Pirates too. It's about fear in today's society; fear of war, but also about fear as simple as the loss of a single day because you're too spineless to do what you really want to do and you end up becoming a dentist or something. That's the whole philosophy behind the band, really: we could really sell ourselves short and do what everyone else is doing, but we'd rather be doing what we love and writing about it. Everything today can be sold, even someone's hopes and dreams. How many people are actually doing what they want out there? That's why prescription pills for depression do so well.

WHY DID YOU NAME YOUR BAND SUPER BLACK MARKET, AND ARE YOU BIG CLASH FANS? THOSE ARE BIG SHOES TO FILL IF YOU'RE INSINUATING...

We tell a lot of people that, to look cool, but actually it was something Sonny said a long time ago, and then Benn brought it up while we were brainstorming for a name. A lot of people think we're a Clash cover band when they first hear the name. We named the band before we knew that there was a Clash record called "Super Black Market Clash." It works out to be a better band name than album name.

SONNY AND JOSEPH, YOU ARE BROTHERS, RIGHT?

Sonny: Yes
Joseph: No

WHAT ARE YOUR INFLUENCES (PEOPLE/PLACES/THINGS)?

Pirates and drinking. Free drinks, really. Free food helps. Lack of money. Matt Groening, that rich cocksucker. Jason Alexander. Clinton Martens. Drinking. The beach. Arcade games. War. The Midwest. Gospel. Fat Mike. Our tour van. Hobos. The rich and famous. Shitty, shitty bands.

HOW MANY OF YOU WERE IN KOSHER (BYO RECORDS)?

Trent and Joe were in Kosher.

WHAT'S THE STORY THERE? IS KOSHER IN THE PAST? THE BAND DISAPPEARED RIGHT BEFORE GETTING THE SPOTLIGHT, A LOT OF HEAVY HITTERS (D4, HOT WATER MUSIC, ALKALINE TRIO AND MURDER CITY DEVILS) WERE BACKING YOU AT THAT TIME.

Bands break up, you know? It's definitely in the past, but not forgotten. Part of it was that Kosher was getting attention all at once after 5 or 6 years of just local press/local shows in KC, and then BYO put their record out and it was overwhelming to some of them. The drummer quit, and then when Remi quit it was pretty much over. It was At the Drive-In on the smallest level. Some of the people we met along the way, though, have still helped us out and they're the best people in the world. Like Erik from D4, our friends in the Modern Machines, Rivethead, the guys in J. Page from Gainesville, the Architects, the list goes on.

YOU'VE BEEN ON THE ROAD RECENTLY AND HAVE SUPPORTED AGAINST ALL AUTHORITY, THE ESOTERIC AND THE SCARRED AROUND THE COUNTRY. TOUR PLANS FOR THE FALL?

Yeah, so far, we've really had some great shows around the country. We've got shows in the Fall planned with Captured! by Robots and Electric Frankenstein. We're not the same style as most of the bands we play with, but the important thing is that we play with good bands. Against All Authority were great fuckin guys, as well as the Esoteric in Lawrence. Basically we're going to start touring and try to never stop.

AND TO WRAP UP...

This is the part where we sound like completely pretentious assholes. Word association: Motorhead-Great. Pabst-Greater.

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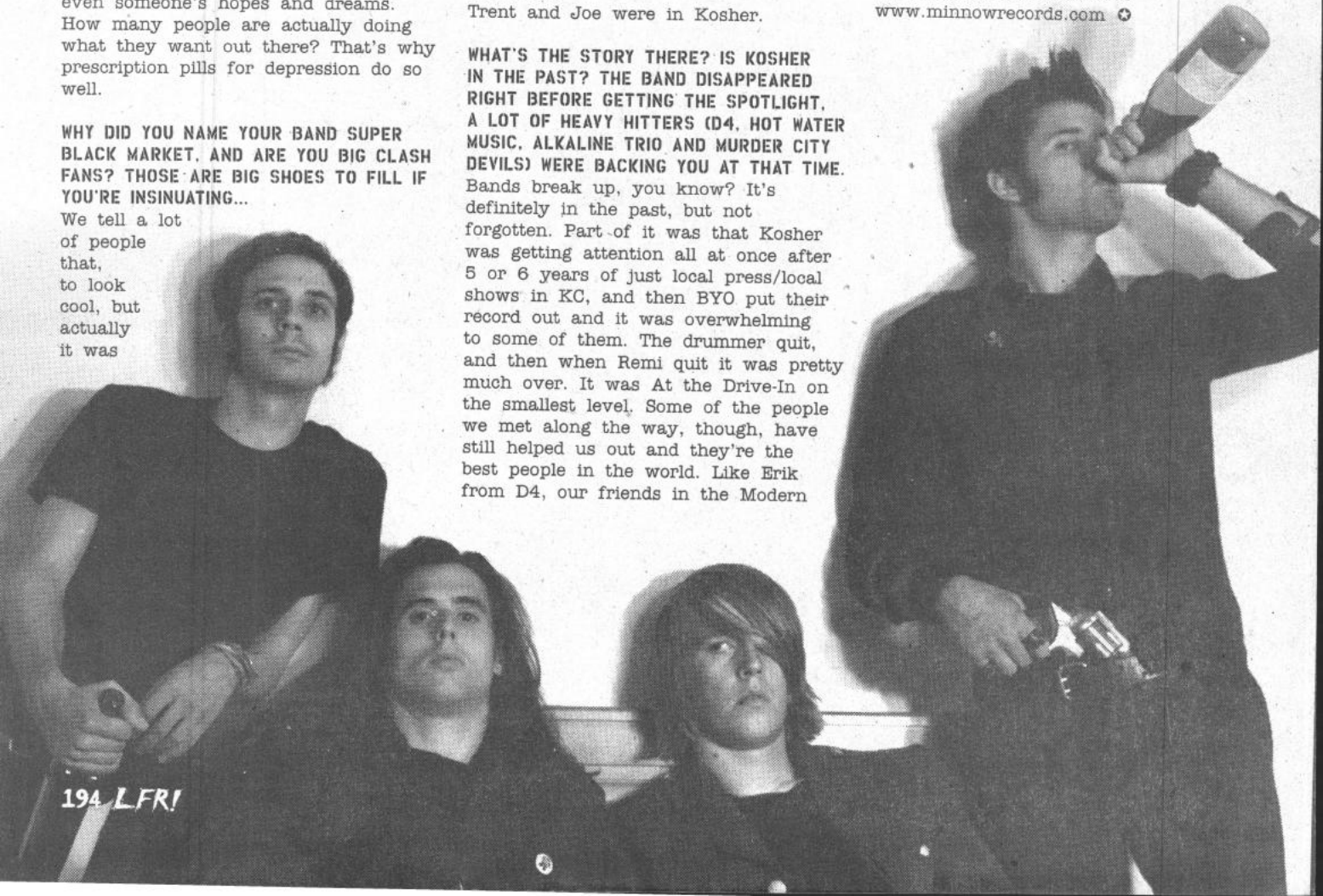

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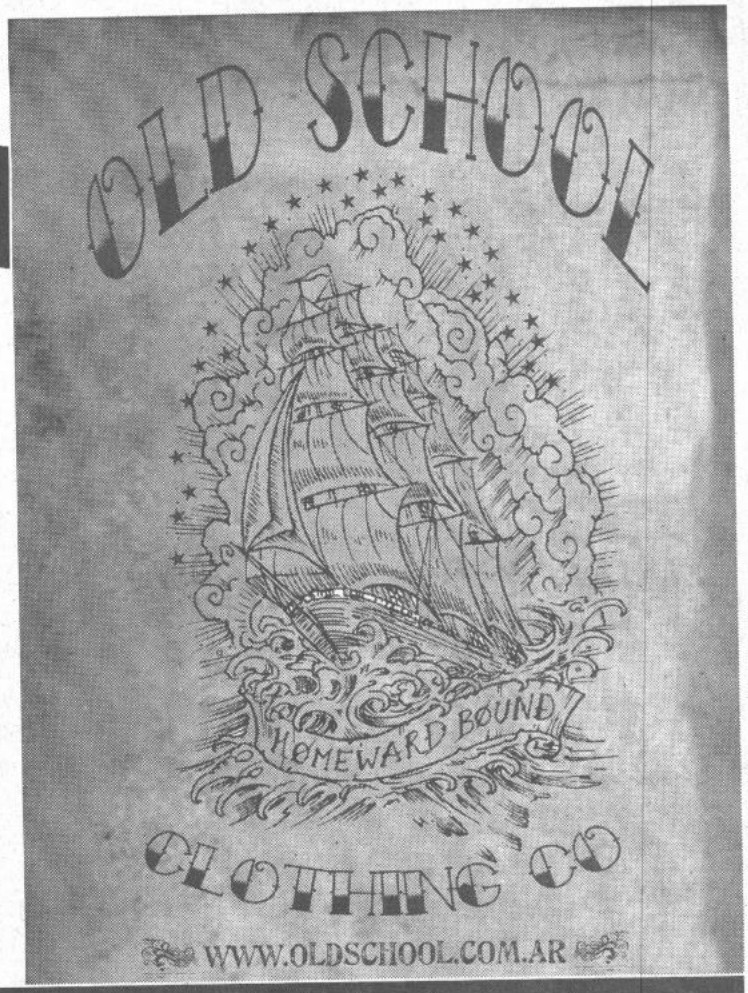

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KILLED BY BLOODSTAINS...
REVIVED BY BOOTLEGS AND REISSUES...

Reviewers: Ramsey Kanaan (RK), Jimi Cheetah (JC), Sammy The Mick (STM), Brett Mathews (BAM)

This is a review section dedicated specifically to bootlegs and reissues. A lot of the time, in order to preserve the original artwork of a bootleg, people will keep the original record label logo and information on the artwork. In the label information that we are reporting, we are just telling you what the sleeve says. There might also be more than one bootleg version of some of these releases, so beware. If we say something has great sound quality, and you buy one that sounds like utter crap, that is more likely the reason than the possibility of us having bad ears, cuz', frankly, our ears rule!! While bootlegging might be a crime, it is way bigger a crime to not be able to hear these records and songs, which would most likely be the case, especially with some of these early Killed By Death type singles. Please feel free to keep music accessible, and please feel free to send us review copies!

THE CHORDS
"AT THE BBC" LP
One of those fruity mod bands that cared way too much about fashion and sounding like the JAM, than making groundbreaking, house quaking, earthshaking Rock & Roll. The band looks like they are about 14 years old when they recorded these tracks. They couldn't be any more clean-cut looking, but they still sing about the "Sound On The Streets." What's worse than this, five years later, they were probably trying to sound like the STYLE COUNCIL. Nicely done hand clapping track, especially for something that was supposed to be on a live session. Weak. (JC)
Tracks: Something's Missing / Maybe Tomorrow / It's No Use / Now It's Gone / Tumbling Down / Happy Families / So Far Away / Circles
(www.detourrecords.co.uk)

THE CLASH
"LAST GANG IN TOWN: RARITIES 1976 - 1984" LP
Great CLASH compilation, with genuine rare recordings. This features a good mix of demos, alternate versions and some real obscurities. You get "Capital Air" written by Allen Ginsberg and sung by him live with the CLASH backing him up at one of the Bond's shows from 1981, as well as "Walk Evil Talk" which is a weird, stony track cut down from a jam session during the "Combat Rock" sessions, both of which I haven't seen on any bootlegs before. As a whole, this collection is real cool, I especially like the alternate "London Calling" photo that got used for the cover and the extensive song notes. This is a limited press of 500 copies, so hunt one down soon. (JC)
(Darkside)

CRAMPS
"ALL TORE UP" LP

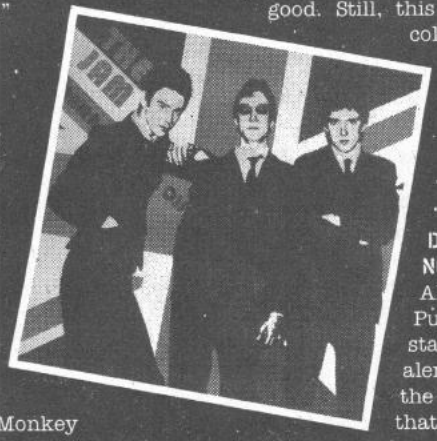
Not sure what the point of this one is. Most of the tracks are well-known CRAMPS standards that seem to be the regular versions. There are about three songs on this that aren't that common, but since there is no info whatsoever on this, I have no idea what the significance is. I'm a huge CRAMPS fan and always appreciate a good looking boot with even ONE song that I might not have, but I can't really recommend this unless you don't have these tracks already. (JM)
Tracks: Teenage Werewolf, Jungle Hop, Mad Daddy, Rockin' Bones, What's Behind The Mask, All Tore Up, Twist and Shout, Uranium Rock, Under The Wires, Mystery Plane, T.V. Set
(Revisited Records)

THE CRAMPS
"WERWOELFEN AFTER DARK" LP
This is new version of the legendary/ notorious "Nazibilly Werwoelfen" 10" bootleg from the early '80s, this time without all of the weird Nazi-fied song titles and notes. The recording is from an incredible live set that The CRAMPS did in Palo Alto, California in 1979. In case you don't have $200 to pick up the original boot, or missed the CD issue that came out a few years ago, you should then grab one of these a.s.a.p. before they dry up. Whoever did this (maybe the band themselves?) did a great job, with a great looking cover and some beautiful colored wax. This is a must. (JC)
Tracks: The Way I Walk/ Everybody's Moving/ Domino/ Rocket In My Pocket/ Human Fly/ Rockin' Bones/ Teenage Werewolf/ Sunglasses after dark
(Spanish Fly)

THE DAMNED
"SO MESSED UP IN 77" LP
The DAMNED are a band with a lot of live bootlegs floating around out there and unfortunately a lot of them aren't that great. This one has a cool cover and it recorded at a perfect time for them, with their best 2-guitar line up and all of the original members still present. The show took place on August 18th 1977 at the Sundown Discothèque in London, with "Problem Child" being the new single out at the time. I have mixed feelings about this one. The concert is amazing, the band is on fire, one of the best performances that I have heard from them, the kind of show that makes legends; unfortunately the sound is a bit spotty. Brian James' great slashing guitar dynamics are a bit lost in the mix, but when there are clear, wow, not many were ever any better. I think this one will grow on me with a few more listens, just wish the sound wasn't so washy. (JC)
Tracks: You Take My Money/ Neat Neat Neat/ Problem Child/ Fan Club/ Politics/ Sick Of Being Sick/ Don't Cry Wolf/ Stretcher Case Baby/ Help/ Stab Your Back/ So Messed Up/ New Rose/ Born To Kill/ Fish
(Neat)

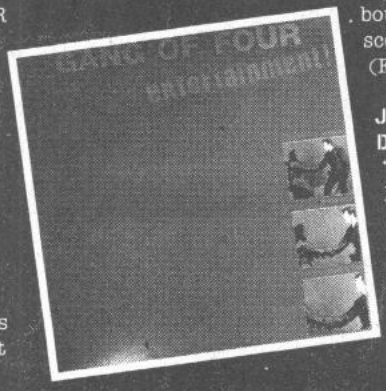
THE DICKIES
"DICKIES ARCHIVES" LP

This is a collection of previously unreleased and live tracks mostly from the mid '80s to 1990. I'm a huge DICKIES fan, so this was a great fix for me. I especially got off on the rare live cover songs. Remember kids, The DICKIES are the worlds greatest cover band! They prove it too, on tracks like the 100 MPH spazz fest "Nobody But Me," the fiendishly good "Monster Mash" - recorded live at a Halloween show in 1986 - and the hilarious "Walk On The Wild Side." Of course what live DICKIES material would be complete without the infamous "I'm Leonard," although something subtle is lost without the visual. Though the piece for which there is no resistance has to be the 4 demo tracks from 1990, previously un- released until now. This is great stuff and if you are a DICKIES fan, then it is an absolute must. (JC)
Tracks: Out Of Site, Out Of Mind/ Jim Bowie/ X-eyed Tammy/ Monkey See, Monkey Do/ Monster Island/ Toxic Avenger/ Nobody But Me/ I'm On Crack/ Diamond Mine/ Pretty Ballerina/ H.I.V./ Fan Mail/ Toxic Avenger/ Monster Mash/ I'm Leonard/ Walk On The Wild Side
(Hit & Run)



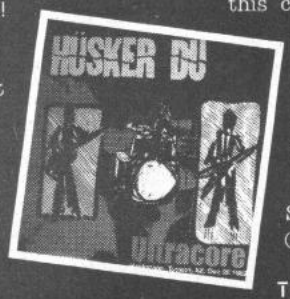
GANG OF FOUR
"ENTERTAINMENT!" LP

Seemingly official re-release from EMI of this groundbreaking post-punk 1979 offering. This is long before they became a shitty dance band; at this point GANG OF FOUR were fresh and exciting, playing on the jagged edge of new wave. Minimalist guitars, pulsing bass and machine gun drumming, matched with a brilliant sardonic singer make for a hell of a record. This was the band's debut LP and they never topped it. It's good to see an affordable vinyl edition of this available again. This looks just like the original with full artwork and even the 2-sided original insert. One of the top 25 records of 1979, so if you don't have a copy, you should definitely pick one up. (JC)
(EMI)



HUSKER DU
"ULTRACORE" LP

Hardcore HUSKER DU man! Twenty-two ferocious live tracks recorded December 28th 1982. The band's first LP "Land Speed Record" was live recordings from the previous year. That one was widely praised / panned (depends on who you talk too) for its reckless, crazed sonic onslaught. This LP is quite similar in its attack and outcome. The band's playing on this is a bit better, but the sound isn't as good. Still, this is an outstanding collection, well worth seeking out. (JC)
(HC Live Classics/ SF-00500 Helsinki Finland)



THE JAM
"MAMA WE'RE ALL DIFFERENT NOW" LP

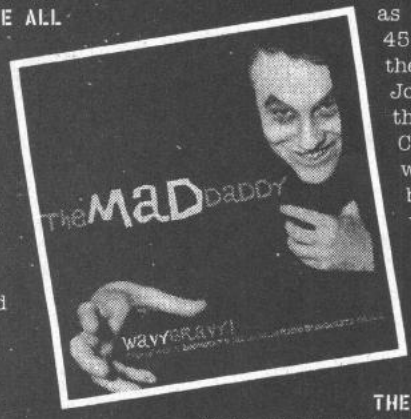
All Mod Punks stand at alert! This is the JAM boot that you have been dreaming of. It's a beauty! Sixteen tracks of demos, outtakes and alternate versions, all from 1976-1982, with the heaviest amount (eight) from 1980. Includes two BEATLES cover songs, two for The KINKS, one each of SMALL FACES and The WHO and even a fuckin' COCKNEY REJECTS cover. The rest is Pure Weller. It is all bundled up nicely, nicely in a color show of a cover and pretty, pretty vinyl. This'll put a little bounce in your scooter. (JC)
(Energia Records)

J. D. (JOY DIVISION)
"WARSAW" LP

Eleven tracks of early JOY DIVISION, Warsaw was their original name, but I'm not sure if this is that early or right after the name change. Warsaw was the scene of possibly the worst Jewish ghetto of World War II, where countless atrocities were committed. JOY DIVISION was the name for divisions of prostitutes that were shipped to the German front lines to service the SS troops. Pretty upbeat stuff, makes you want to hang yourself on a block of ice. My copy of this comes on white vinyl. (JM)
Tracks: All of This For You / Leaders Of Men / They Walked In Line / Failures / Novelty / No Love Lost / Transmission / Living In The Ice Age / Interzone / Warsaw / Shadows Play
(No Label)

THE MAD DADDY
"WAVY GRAVY!" CD

50 tracks in just over 54 minutes. Highly recommended. The Mad Daddy was one of the wildest of all wild men to ever ride the radio airwaves. He was a pure crazed genius that ruled the Ohio airwaves in the late '50s, but couldn't quite get across when he hit the big time New York stations. This CD features a wealth of his radio spots from 1959-1964 as well as his super rare 45 done under the name of "The Joker" now for the first time on CD. Extensive, well-done CD booklet included with lots of great pictures, press clippings and liner notes. (JC)
(Norton)



THE MISFITS
"EVIL LIVE II" LP

I was so jazzed when I picked this up, The MISFITS "Evil Live 2," with ruling front cover art by Pushead, a limited Fiend Club edition, gorgeous white marbled vinyl... and then I turn it over and see, oh yeah, it's *those* MISFITS, you know the one from a few years ago sans Danzig. Bummer. You know what, though? I played it and it wasn't that bad. For one thing, they are a lot more in tune than on the first one, but thankfully not too in tune. Michael Graves isn't a bad singer, it's just not how I want to hear it. It is kind of like the difference between the U.S. and Canada. They both look basically the same, but one is legendary, inventive, cutting edge, full of rugged individuals and the other is... well... Canada. This MISFITS is definitely more like Canada, but the recording quality is good and dude, there's a badass Pushead

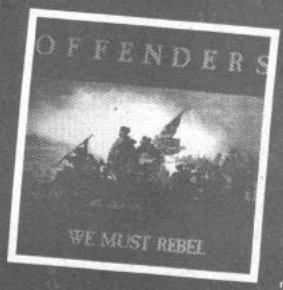
painting on the cover. (JC)
Tracks: Intro- Abominable Dr. Phibes/ American Psycho/ Walk Among Us/ Hunger/ From Hell They Came/ Speak Of The Devil/ Last Caress/ Dig Up Her Bones/ American Nightmare/ Day Of The Dead/ Hate The Living Love The Dead/ Shining/ Don't Open 'til Doomsday/ This Island Earth/ Where Eagles Dare/ Bullet/ Vampira/ Haunting/ Die Die My Darling
(Fiend Club)

THE MONKS
"BAD HABITS" LP

This isn't the great '60s American beat band that recorded and played in Germany, but the other, also pretty great band that did power pop / punk in the U.K. in the late '70s. This is fantastic hook-laden stuff, sometimes bordering on New Wave in music, but always pure punk in lyrical content. This current boot version isn't the best I've seen, the sequencing is funky and the overall production quality isn't that great. They do reproduce the classic album cover and some of the tunes on this like "Johnny B. Rotten" and "Drugs In My Pocket" etc. are pretty essential. So pick this up in whatever version that you can find. (JC)
Tracks: Nice Legs Shame About Her Face / I Ain't Getting' Any / Out Of Work Musician / No Shame / Dear Jerry / Love In Stereo / Skylab (Theme From The Monks) / Bad Habits / Inter-city Kitty / Drugs In My Pocket / Johnny B. Rotten / Spotty Face
(No Label)

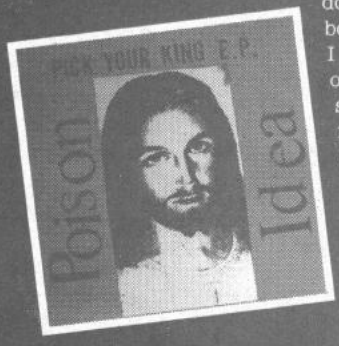
THE NIPS
"THE TITS OF SOHO" LP
"ON THE END OF THE BEGINNING" LP
Shane MacGowan's pogo punk band before The POGUES. Originally started as the NIPPLE ERECTORS, then shortened to The NIPS. They were a great band and this collection is full of one fantastic track after another. Absolutely brilliant hopped-up Rock & Roll, full of all the piss and venom of a young Shane MacGowan with a bunch of sheer killers. These Albums have been kept in print a lot lately, but I wouldn't count on that for long. "Tits" is the better of the two and features all of the tracks from their first 4 7"s. Both are highly recommended. (JC)
(No Label on the first/ Soho records on the second)

THE OFFENDERS
"WE MUST REBEL" LP



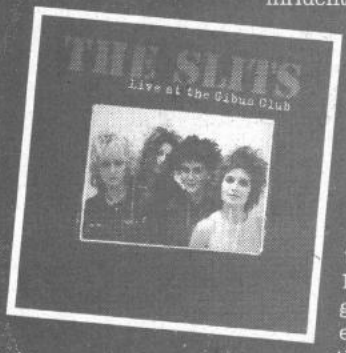
This is an excellent choice for a re-issue. THE OFFENDERS were one of the top five Texas punk bands, and this record is one of the top ten American hardcore records of all time. The original came out on the legendary R Radical Records, this new one is pretty easy to find now on Reflex Records. Here are all of the tracks from the original from 1983 as well as tracks off of their outstanding 1981 7" "Lost Causes" and their "Fight Back" 7" from 1989. Reflex has slapped some new artwork on the front and does the band justice with some extensive liner notes on the insert. Pick up this record in any form and you will be blown away! (JC)
(www.reflexdistribution.com)

POISON IDEA
"PICK YOUR KING E.P. AND LEARNING TO SCREAM 7"" LP



Oh baby! This is why I love being a record reviewer. One of the best American hardcore bands ever, with their second and third best releases. This collection as well as "Kings Of Punk" LP are absolutely essential. This has all of the original "Pick Your King" tracks as well as the three tracks from the "Learning To Scream" 7" e.p. Amazing stuff, re-done well with original artwork slightly different, with the original "P.Y.K" 7" art on the back, but still cool and a cool lyric sheet insert. Get this now or you are a total loser. (JC)
(www.reflexdistribution.com)

THE RAMONES
"ROCK & ROLL RADIO VOL 2" LP

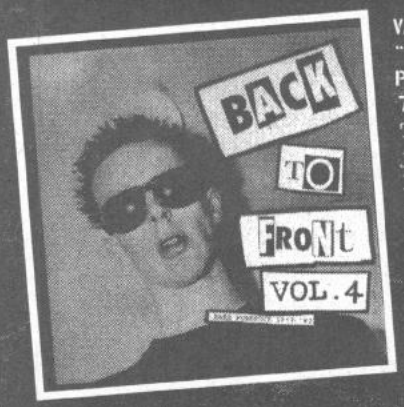


This was recorded live at the Agora Theatre in New Haven, CT on January third 1982. This is the classic line up, playing all of the classic songs- 20 tracks in all. The sound is pretty good, but it is a bit murky at times, with a decent amount of crowd noise. You can hear Joey good and the drums--boy can you hear the drums--well. This is pure energy and a reminder of just how great the RAMONES were live. (JC)
Tracks: Rock & Roll Radio/ Do You Wanna Dance/ Blitzkrieg Bop/ Don't Go/ All's Quiet On The Eastern Front/ Shock Treatment/ Rock & Roll High school/ I Wanna Be Sedated/ Beat On The Brat/ The KKK Took My Baby Away/ Go Mental/ You Sound Like You're Sick/ Suzy Is A Headbanger/ Let's Dance/ Why Is It Always This Way/ I'm Affected/ Chinese Rocks/ Rockaway Beach/ Teenage Lobotomy/ Surfin' Bird
(Acme/ Box 4556/ New York, NY 17005)

SEX PISTOLS
"SCANDINAVIAN TOUR 77" LP
This is actually a Trade Mark Of Quality bootleg classic. If you are not familiar, T.M.O.Q. put out hundreds of bootlegs, starting in the early '70s. There could and should be a whole book just on them. Unfortunately, the quality part can often be misleading, or, in this case, way off. While this recording certainly has historical significance, the sound quality leaves a lot to be desired. I know that the SEX PISTOLS collectors out there will still seek this out and I myself will keep it because it is a show that I don't already have a bootleg of; some day I want to have boots of every SEX PISTOLS show ever recorded, no matter how crappy the sound is. This one is from the Magambo Disco, Helsingburg, Sweden on September 16th 1977. There is at least a real cool picture of Johnny Rotten on the front. (JC)
(Trade Mark Of Quality)

THE SLITS
"LIVE AT THE GIBUS CLUB" LP
To me, The SLITS were the original D.I.Y. band: totally unique, endlessly influential and inspiring in their attitude and approach. This never before released live set captures the band in the early part of their prime: January 1978. This was recorded at the Gibus club in Paris, France. It's a great recording, with everything coming through crisp and clear; I'm surprised no one has put it out before. The set is ten songs and then two of their best, "Split" and "Shoplifting," done for encores (I'm thinking that they probably didn't have any more songs that they knew how to play at this point.) Great packaging job, with extensive notes and photos. (JC)
(www.abraxasrecords.com)

THE STOOGES
"MORGAN SOUND STUDIOS YPSILANTI MICHIGAN MARCH 1973" LP
O.K., so admittedly these STOOGES rarities and outtakes collections are getting to be pretty obsessive, but hey, it's the fuckin' STOOGES, man. Labels like Bomp! And Get Back know that if they just put out a box set of all of these tracks that most STOOGES fans couldn't afford it, but people will pick and choose amongst all of the LPs. So, is this stuff essential? No, not really, but it is really great. So obsessive Iggy & co. fans unite and we'll all freak out to three versions of "Head On A Curve", that over 15 minutes of one song. It's a Rock 'n' Roll sickness, for which there is no cure! (JC)
Tracks: Raw Power (Take 1) / Raw Power (Take 2) / Head On Curve (Take 1) / Head On Curve (Take 2) / I Need Somebody-sweet Child-I Like The Way You Walk / Search And Destroy / Can't Turn You Loose / I need Somebody (Version 2) / Head On Curve (Version 2) / Gimme Danger
(www.abraxisrecords.com)

VARIOUS ARTISTS
"BACK TO THE FRONT VOL. 4: RARE PUNKROCK 1977-'82" LP


This is one of the series of KBD style compilations that really got it right. The have a bunch of awesome tracks—sure, some are on other comps too, but pairing up and sequencing, mixed with enough tracks that aren't as common, make for a winner in my book. The sound mix is solid and the bands work real well together. This focuses on more of the rock n roll punk bands and all but three are non - U.S. in locale. The packaging is great, actually giving you info on each original release, with all original cover art reproduced. Awesome stuff! Now everybody sing along - "Jeg Ved Hvor Du Er". (JC)
Tracks: TITS - Daddy Is My Pusher/ PETENSKA PATKA - Bela Sljiva/ STANDBYS - Withdrawn/ EAT - Catholic Love/ HURSKAS - Satkyihminen/ P!!G!Z! - Stooges/ IGNERENTS - Wrong Time Wrong Place/ M 'N' M'S - I'm Tired/ NEWS - Chop Chop Chop/ FAST CARS - The Kids Just Wanna Dance/ LIGHTNING RAIDERS - Psychadelic Music/ JOHNNY CONCRETE - Jeg Ved Hvor Du Er/ KNOTS - Action/ ANOREXIA - Pets/ WIDOWS - We're Coming/ ROCKS - You're So Boring/ CITY KENT - Cancer/ TOT ROCKET & THE TWINS - One More Eviction/ VICTIMIZE - Where Did The Money Go?
(Incognito Records/ Hemannstr. 1 / 70178 Stuttgart/ Germany)

VARIOUS ARTISTS
"HARDCORE '83 - PROPAGANDA" LP

Crucial European punk comp from the '80s (duh). I think all of the bands are actually Finnish, but I don't know all of the info on this comp. I'm pretty sure a friend had it back then, but it's all a little blurry. Anyway.... Crucial, crucial stuff: amazing, raw, brutal hardcore from a bunch of great bands like RATTUS, TAMPERE SS, PROTESTI, BASTARDS and a bunch more. This label did an excellent job on this, even reproducing the multi-page booklet insert. Did I mention Crucial!!!? (JC)
(Hohnie Records / C/O Andreas Hohn / An Der Kuhtranke 7 / 31535 / Germany)

VARIOUS ARTISTS
"NEIGHBOR ANNOYER: ORIGINAL PUNKROCK FROM THE VAULTS 77-82" LP
They could have easily just called this "Killed By Death #1000," since the style content and a few of the actual tracks are pure "KBD." That aside, this is a great comp to have anyway. It certainly has a few tracks that I don't have anywhere else and they are all super cool, raw punk rock that gives grannies ulcers, bad girls good ideas and makes a guy like me tingly all over. Seek it out, pick it up, rock it out. (JC)
Bands:
CRAMP/ 00.3 MINUTES/ SCREAMING DEAD/ 48 CHAIRS/ PINK SECTION/ THE TOYS/ JOE COOL & THE KILLERS/ EDDIE FICTION/ VDU'S/ THE SCABS/ VISITORS/ VOICE OF PUPPETS/ VITAL DISORDER/ PUNCTURE/ K9'S/ THE DAZZLERS
(No Label)

VARIOUS ARTISTS
"PUNK LIVE VOLUME 2: FIRST BELGIAN PUNK CONTEST MARCH 1978" LP
Two of Belgium's first punk bands, The RAZORS and MODERN WORLD recorded live in 1978 for posterity with all the tuning up and dead mic time left in. I know a lot of people who won't bother with obscure European punk rock, but these two are definitely worth checking out. Primal punk with roots firmly placed in classic rock & roll and even sung in English, so that us ugly American's have no excuse not to get into it. This isn't the best I've heard of bands from this area, but there are enough great moments that make it worth checking out. (JC)
(Gnome)

VARIOUS ARTISTS
"WAX, BOARD AND WOODIE" CD
Summer's not over yet! There's still plenty of time to feel sand between your toes, smell the oceans breezes, catch a wave...or at least listen to one more bitchin' surf comp. This CD has a good mix of instrumentals and vocal tracks, it's not just full of the same old tracks that you already have. Lesser known vocal tracks by the Surfaries, great instrumental bands like The Galaxies and The Blazers etc.. On top of that you get rare band incarnations from '60s pop songwriting svengalies P.F. Sloan and Steve Barri like The Fantastic Baggys and Willie & The Wheeles. (JC)
Tracks: Wax, Board And Woodie - The Surfaris/ El Gato - The Chandelles/ The Masked Grandma- The Blazers/ Door Banger - The King Pins/ Lone Survivor - The Beachcombers/ Skateboard Craze - Willie & The Wheeles/ On The Run - The Rondels/
Let's Go Trippin' - Milt Rogers/ Route 66, (Get Your Kicks On) - The Surfaris/ Tremble - The Galaxies/ Surfer's Stomp, (The Original) - Kay Bell & The Tuffs/ Tia Juana, (Surfin' At) - Johnny Cymbal/ Moon Shot - Kenny & The Fiends/ Dragon Lady - Phil Sloan & The Fantastic Baggys
(Varese Records)

WARSAW
"AN IDEAL FOR KILLING" LP
This record provides us with a document of the evolution of JOY DIVISION. The tracks cover 1977 - 1979, starting with their earliest recorded session as WARSAW on July 18th 1977 and going all the way up to outtakes from the "Unknown Pleasures" LP sessions. At the very genesis of the band they were called STIFF KITTENS, a name I liked a lot, and they played scrappy, fuck-you punk rock. Those early tracks are cool, but all of the material on this is worth checking out. Sound quality is good and LP insert features lyrics, recording information and a brief, but substantial band biography. (JC)
Tracks: Inside The Line/ Gutz/ At A Later Date/ The Kill/ You're No Good For Me/ At A Later Date - Live/ Novelty/ Warsaw/ No Love Lost/ Leaders Of Men/ Failures/ Ice Age/ Walked In Line/ The Kill (2)
(No Label) ✪

THE GOOD, THE BAD, AND THE UGLY - RECORD REVIEWS

Reviewers: Ramsey Kanaan (RK), Matt Cote (MWB), Jimi Cheetah (JC), Sammy The Mick (STM), Mike Rodriguez (MR), Brett Mathews (BAM), Chad Bower (CB), Jyrki "Spider" Hamalainen (JSH), JR Manitoba (JRM), Jimmy Shelter (JS), Billy Bad Breaks (BBB), Jeff Treppel (JT), Alex Murphy (AM)

4-SKINS
"A FISTFUL OF..."
This should've been a match made in heaven. After the first LP, main man Hoxton Tom reforms the band, with Roi of the LAST RESORT filling the vocal spot. And certainly, Roi's distinctive vocals are the highlight of this second 4-SKINS full-length. Musically, however, it just doesn't manage to scale the heights of the early classics. Don't get me wrong, its still good. Still strong, and if it was by anyone else, one would be singing its street praises. But given the pedigree of the 4-sKINS, and the LAST RESORT, one can't be blamed for wanting just a little more. Never fear though, second best is still rather classy with this outfit. (RK)
(Captain Oi!/www.captainoi.com)

86 MENTALITY
"GOIN' NOWHERE FAST" CD
Collection of the recorded output to date of this DC outfit - their 7"s from 2004 and 2005, a couple of unreleased tracks, a couple of live numbers and 4 SKINS and SOA covers. Unfortunately, it's all fairly uninspired, pedestrian stuff. Suitably gruff vocals, but it all rather plods along. Oh well. (RK)
(Grave Mistake Records/www.gravemistakerecords.com)

999
"THE BIGGEST TOUR IN SPORT/THE BIGGEST PRIZE IN SPORT" CD
"THE PUNK SINGLES 1977-1980" CD
"CONCRETE" CD
999, I'm sure, need no introduction to most folks. Starting in 77, along with the likes of the VIBRATORS, UK SUBS and CHELSEA, they not only started the second wave of punk, but produced four classic albums, and a raft of now legendary 7"s in quick succession. If you're unaware of their driving hybrid of melodic UK punk/power-pop/pub rock, certainly, then by all means, dive into the "Punk Singles" as a fine starting point, and thrill to classics like "Homicide", "Emergency" and "No Pity". "The Biggest Prize In Sport" was their third LP in three years (the first two, "999" and "Separates" are also, quite mandatory, and have been reissued by Captain Oi!), and here, on CD, is coupled with a live 12" that came out around the same time, following a 55 date tour of North America. "Concrete" is actually my personal favorite of theirs, and like all the Captain Oi! reissues, the single and 12" tracks added as a bonus, really highlight how on top of their game they were by 1980 when this appeared. Pure class. The two LP reissues have some great liner notes by singer/guitarist/songwriter Nick Cash, while the "Singles" collection collects all the A and B sides, with notes by the good Captain himself. Go get em all, and discover why 999 were such a huge influence on all your punk heroes from MINOR THREAT to the CIRCLE JERKS. (RK)
(Captain Oi!/www.captainoi.com)

A.B.H./SUBCULTURE
"THE OI! COLLECTION" CD
A collection of the recorded output (an EP a piece and various demos) of two early 80s UK bands. ABH were pretty standard fare, what would now be called 'street-punk'. Decent, but nothing too standout. SUBCULTURE, mixed up solid punk tunes, excellent working class lyrics, and a great melodic lead guitar (much like the REDUCERS SF say), and are the real standouts on this one. Worth picking up for their stuff alone. Though, as ever, it's a bit of a sad reflection on the state of punk today, that two third tier bands of the 80s sound like real cream of the crop today...(RK)
(Captain Oi!/www.captainoi.com)

THE AGGROLITES
"S/T" CD
Second album from the South Californian group influenced by the likes of THE UPPSETTERS, TOOTS and DELROY WILSON. Album full of strong ska, reggae and rocksteady songs recorded in a retrostyle offering more depth to the recording. It's very clear that the guys are playing the music they love (check out the song "Countryman Fiddle"). (JSH)
(Hellcat Records / www.hell-cat.com)

"ANARCHISM IN AMERICA" DVD
STEVEN FISCHLER & JOEL SUCHER (DIRECTORS)
The EXPLOITED may have sung "I Still Believe In Anarchy", but they didn't know what they were talking about. (Admittedly, they also sang "Fuck The USA" but it just goes to show, even idiots get it right sometimes!). In these two, hour long documentaries, you'll actually discover a bit of what Anarchism actually means, beyond the cliches of stenciled jackets, juvenile slogans, and spray-painted walls - Two fascinating documentaries on one DVD from Emmy and Guggenheim Award-winning filmmakers, Steven Fischler and Joel Sucher, both made in the early 80s. In the first, "Anarchism in America", the two take a road trip to map anarchism as a distinctly American tradition, interviewing a diverse cast of characters from "ordinary" truckers and farmers to famous anarchists like Kenneth Rexroth, Ursula LeGuin, and Murray Bookchin. (They also talk to the Dead Kennedys, but er, they don't really know what they're talking about, either!) The Second, "Free Voice of Labor", traces the history of the Yiddish anarchist newspaper of that name-publishing its final issue after 87 years-as told by its now elderly, but decidedly unbowed staff. If you want to move beyond CRASS record sleeves (admittedly not the worst place in the world to start), and get an in depth glimpse of anarchism then (including some wonderful archival footage of Emma Goldman) and now, this is as good as any place to feast your eyes, and attach your brain. (RK)
(AK Press Video/www.akpress.org)

ANGEL CITY OUTCASTS
"DEADROSE JUNCTION" CD
I have to say, this is a pleasant surprise. Well, I guess that depends on your view on music. The first couple of records were pretty standard streetpunk fare, albeit with a rather nifty lead guitarist...kind of like how the first track on the LAST RESORT LP has some excellent guitaring. But on this one, not only has the guitar maestro pulled out all the stops, but this record has dropped the street, and punk, and gone completely rock. Remember in the old days, when bands started to go rock. When TSOL did "Hit And Run", when the NECROS did "Tangled Up" etc etc. This is not thrash-metal, not glam, not particularly poppy. But it is very rock, very melodic. Definitely more THIN LIZZY than METALLICA, more UFO than AC/DC. And I like it. A lot. Not really sure it should be in the pages of this magazine, but, musically, I suspect its probably one of the best! (RK)
(Sailor's Grave Records, www.sailorsgraverecords.com

ANGEL CITY OUTCASTS
"DEADROSE JUNCTION" CD
Wow, is this disc ever a monster! ACO are one of those bands that manages to blend punk & hard rock perfectly, kind of like labelmates Born To Lose. The songs on here are catchy, but also manage to rock like Motorhead in their prime. A few tunes here even have sort of a western feel to them, like they'd fit in perfectly in one of those "two guys drive across the desert & just generally fuck things up" movies. Personal favorites here were "Made For This", "Word To The Wise", and "Horns & Halos", but the whole disc rocks. (JRM)
(www.sailorsgraverecords.com)

ANGELIC UPSTARTS
"TEENAGE WARNING" CD
"WE GOTTA GET OUT OF THIS PLACE" CD
"2,000,000 VOICES" CD
"STILL FROM THE HEART" CD
"THE PUNK SINGLES COLLECTION" CD
The ANGELIC UPSTARTS ought to need no introduction to folks reading this. On the off-chance that they do, along with the COCKNEY REJECTS, RUTS and COCK-SPARRER, in the late 70s, they followed in the wake of SHAM 69, in taking punk out of the art-schools, and back to the streets, forming what was soon to be called Oi!,and these days is heralded as "street-punk". Like COCK SPARRER, they combined catchy tunes, with the requisite mob/terrace choruses, lots of angst, and a wonderful socialist/left-wing spirit, producing some of the most poignant and lasting lyrics to have come out of punk. Fortunately, for the rest of us, Captain Oi have lovingly reissued pretty much their

whole catalog. What we have here, is their first 4 Lps, and an (almost complete) singles collection. Of their early full-lengths, its largely considered that they reached their peak with "Two Million Voices", a record up there with anything produced by anyone. Period. They lost the plot a little with the fourth LP, "Still From The Heart", and added lots of keyboards and funny clothes, and toned down the punk, in an attempt to get their (still excellent) message out to a wider audience. As the "Punk Singles" collection attests (which gathers 17 mandatory A sides), they soon reverted back to the old brick wall punk days, after the brief diversion into almost DEPECHE MODE stylings. As with the other legends name-checked above, I'd proffer that these are all mandatory purchases. If you've never heard the UPSTARTS, by all means start with the "Singles Collection". And then progress from there. You'll be much better for it. (RK)
(Captain Oi!/www.captainoi.com)

THE ANXIETIES
"THE DE-EVOLUTION WILL BE TELEVISED" 7"
Pogo-punk spazz rock at it's best, these dudes aren't getting their just due. They should be putting out full-length records on some big label like BYO or something instead of a 7". I mean, don't get me wrong, I'm a big fan of the 7" too - but I want more than three songs! '77 style pogo-punk rock, reminiscent of THE BOYS - or, in today's scene, definitely not too dissimilar from THE BRIEFS. THE BRIEFS rule and they're on BYO - so c'mon, let's get our shit straight and get these dude's a full-length! They deserve it, and I want more than 3 songs! (MWB)
(www.plasticidolrecords.com)

THE APPLICATORS
"MY WEAPON" CD
I don't think I have ever played a CD and immediately thought "these are the next big thing!" I am a cynical 40-year-old punk, who has never been a big fan of the recently successful pop-punk bands. However, these 5 gals from Texas have the genre totally whipped on this sophomore release. "My Weapon" has hooks galore, vocal harmonization's and a driving rhythm section. I won't bore you with useless comparisons to The APPPLICATORS, do yourself a huge favor and be the one of the first to discover this rocking band. (BBB)
(www.hairball8.com)

ARM THE POOR
"SCREAM THE DEFECATE" CD
6 track self produced/released CD R effort. And I really dug it. They play ska punk in that scrappy, poppy, energetic mould popularized by OPERATION IVY. And they are similarly catchy, and ragged. Check 'em out. (RK)
(www.myspace.com/armthepoor)

THE BARRACUDAS
"S/T" CD
I really appreciate The BARRACUDAS for getting back together and not just milking the re-union aspect. This is an album of new material and it's good new material. The BARRACUDAS were a retro band in their heyday, so it's no surprise that this has a vintage sound to it. Traces of the REAL KIDS, FLAMIN GROOVIES (they even share a member) and '60s British Invasion seeps through now as it did back in the early '80s. Dig it. (JC)
(www.ndnrecords.com)

THE BELL RAYS
"@ THE BARFLY" DVD
The might BELLRAYS caught in all of their glory. Sixty one minutes of the hot Rock 'n' Soul recorded at the Camden Barfly in London England in April of 2005. The band is powerful live and this is a great example. Eighteen tracks on this, including some that were not yet committed to record at the time of this show. Also includes 18 minute band interview. (JC)
(www.punkervision.net)

BELL RAYS
"HAVE A LITTLE FAITH" CD
The opening track on this is pure '70s soul, sounds like it is a lost song off of the "Scream, Blacula, Scream" soundtrack. The rock returns by track two, but it is a rock that is honey dipped and fried up with some greens and fatback. The BELLRAYS have been around for fifteen years now. This new record seems to be the culmination of those years. The band is painting on a big canvas now. This is headphone music, there is a lot to appreciate here and one spin on a car stereo won't cut it. Spend an evening with this one, go deep with it, you won't be sorry. Not only are they writing great rock songs now, they are writing great soul songs as well. The question is will either radio format actually put this in rotation? (JC)
(www.cheaplullaby.com)

BLASE DEBRIS
"CREEP COOL" CD
Awkward name, but they are a pretty kooky band, so I guess that they can get away with it. Basically this is a good, spooky fun party CD. Much like the RAMONEScore bands, this could easily be considered MISFITScore. They shred out a little too much bad metal guitar, but all in all the songs are pretty good. (JC)
(www.altercationRecords.com)

BLITZ
"HITS" CD
I suspect most folks are familiar with the seminal punk/skin early 80s band. If only cos RANCID popularized "Someone's Gonna Die." This is basically their singles collection. And, as such, is as good an intro to how wonderful they were, up to, and including, their first LP. After that, they split, with the singer (who actually kept the name BLITZ) taking the band in an electronic/new romantic direction! Those singles are, fortunately, not included on this. The 'rival' BLITZ tracks (released under the name ROSE OF VICTORY) and later (as BLITZ, with the guitarist playing all the instruments and singing) are. I'd actually recommend picking up the "Voice Of A Generation" LP on CD, which includes all the early 7"s. But if not, this is as good as any introduction to the band that pretty much invented what is now know as street-punk. (RK)
(SOS Records/www.sosrecords.us)

BORN TO LOSE
"SWEET MISERY" CD
Twelve songs of straight ahead punk rock here with emphasis on the rock! This Austin, TX combo absolutely knows how to deliver the goods & they don't let up for a minute on this disc. Sounding like a combination of Rancid, Motorhead & Pegboy, these guys have sing along choruses, great riffs & songs that instantly stick in your head. This is one strong disc, highly recommended. (JRM)
(www.sailorsgraverecords.com)

THE BOUNCING SOULS
"THE GOLD RECORD" CD
It feels like it's been an eternity since the last new BOUNCING SOULS record, doesn't it? For years, they put out a CD every 2 years, like clockwork, from 1995 - 2003. So waiting three years this time around, that put some serious pressure on them as far as I'm concerned to churn out their best work to date. And it should come as no surprise to anyone that they not only lived up to those lofty expectations, but surpassed them. The SOULS are one of those rare bands that have never been content to simply find a sound and stick with it, simply working within the confines of their style years after year. They are constantly pushing the envelope, trying new things, and redefining themselves and, at the same time, redefining what punk rock can be. Compare any one of their CDs to their next release after that one - you'll find similarities, but you'll find so much is different. That's something that has always set them apart from the pack, and this time around, they push it eve further and the results are beyond compare. A song like 'The Messenger' sounds more like THE WHO, yet they also churn out 'So Jersey,' which is so SPRINSTEEN-esque it's scary. Then include 'The Pizza Song,' which even includes an accordion, giving it that pizza-shop feel - goddamn, these guys keep doing this nobody else has even thought of. This release only further cements their place in punk rock history, and to me, makes them the band of our generation, hands down. (MWB)
(www.epitaph.com)

BROKEN BOTTLES
"SUBURBAN DREAM 7 INCH
These guys seriously sound like they've discovered a time warp back to 1982. Two songs of Posh Boy/ROTR influenced So. Cal. Punk with just a touch of death rock for good measure. If you remember bands like the Super Heroines, RF7 & Funeral, you'll appreciate this. (JRM)
(www.tkorecords.com)

BRUTAL KNIGHTS
"THE PLEASURE IS ALL THINE" CD
Toronto 5 piece, that present you, the lucky public, with a debut full length comprising

14 fuzzy garage rockers. At their best, they sound like the DWARVES recorded through a moldy sock. More often, they fall to more generic garage rock n roll fare. I'm sure Rip Off Records fans will dig. (RK)
(Deranged Records/www.derangedrecords.com)

BULLET TREATMENT
"DEAD ARE WALKING" 7"
The hardcore juggernaut that is Bullet Treatment is back! This time Liza Graves from Civet is featured on vocals and the result is kind of like a modern day Sin 34. This is true old school thrash, back to the days before hardcore became another term for bad metal. 4 songs here in just under seven minutes, this is the kind of stuff that will stick in your head for days! Buy this now! (JRM)
(www.basementrecords.net)

BUSINESS
"SMASH THE DISCOS" CD
The 'lost' BUSINESS LP, along with some other early tracks. Rough and ready versions of many classics that would surface on their first couple of LPs, and various Oi! albums. The songwriting shines through, and there's several historical gems, including a CRASS cover (!) and "Sabotage The Hunt". Some great liner notes from Mr. Captain Oi! himself,who was actually the BUSINESS' bassist throughout their glory days. Where it all began, more or less...
(Captain Oi!/www.captainoi.com)

CAPTAIN BEEFHEART
"UNDER REVIEW" DVD
The "Under Review" series presents us with an interesting idea–reviewing the careers of some of the more influential acts throughout the history of music. The CAPTAIN BEEFHEART edition is very well done, in comparison to something like THE VELVET UNDERGROUND's, which comes across as more of a "VH1 Behind the Music Episode" rather than a critcal analysis of something. The man behind CAPTAIN BEEFHEART, Don Van Vliet, is analyzed with both praise and scrutiny by those that have played with him and a slew of others. The visuals of the DVD are presented well, and this proves to be a formidable look at the life of a musician who inspired so many of today's acts. Bonus features include more interview footage and a BEEFHEART quiz. (WDJ)
(Sexy Intellectual)

CARPETTES
"FRUSTRATION PARADISE/FIGHT AMONGST YOURSELVES" CD
A wonderful collection featuring the CARPETTES' two LPs, with some great liner notes by their guitarist/vocalist. The CARPETTES were a grand power-pop new wave trio, whose records came out in 78-80. Amusingly enough, they hated the POLICE, and weren't too fond of the JAM, but in searching for references, I think the first POLICE LP, and 2nd and 3rd JAM efforts, along with the VAPORS, are as good markers as anything. While not as well know as any of their contemporaries, they were equally adept at the catchy tune, driving melody, and pop sensibility matched with a muscular attitude. Well worth digging this one out from obscurity...(RK)
(Captain Oi!/www.captainoi.com)

CHEAP SEX
"WRITTEN IN BLOOD" CD
Cheap Sex really come through on this, their third full length! Mike Virus & company hit us full on with 14 street punk tunes in the vein of Final Conflict, Discharge or the English Dogs. If there's any justice in this world, these guys will become a household name with this disc. This is 100% in your face, pure punk fucking rock! (JRM) (www.punkcore.com)

CHRON GEN
"CHRONIC GENERATION" CD
CHRON GEN, along with the EXPLOITED, DISCHARGE and ANTI-PASTI, were among the third (or was that 4th?!) wave of early 80s UK bands who helped define yet another generation of punk. They came to prominence, aong with the other three, on the now legendary "Apocalypse Now" tour. And quickly released 3 7"s and a full-length. This deluxe edition of that first album includes all the singles, and various live and compilation tracks from those heady days. Musically, they were very reminiscent of the BUZZCOCKS, twin guitar driving melodies, some infectious harmonies, and songs about girls; and drugs. Pop-punk at its best. (RK)
(Captain Oi!/www.captainoi.com)

CIRIL
"PINK CAVE" 7-INCH
Now this is some demented stuff! Ciril give us two songs here, including a cover of the Siouxsie & the Banshees classic "Metal Postcard". Dark & twisted, the best description I can come up with is TSOL meets Rudimentary Peni. This is a great single, I hope Ciril has a new full length for us soon. (JRM)
(Www.tkorecords.com)

CLIT 45
"2, 4, 6, 8..." CD
Wow, this is some seriously fucking fantastic street punk. I had never really given these guys a good listen, and I had always thought they were just another band, but shit, this thing shreds. With vocals reminiscent of Kevin Seconds of 7 SECONDS FAME, but with music that is like a mix of early-80s hardcore punk, like ADOLESCENTS meets 7 SECONDS, these dudes are doing it right. All but two of these songs have been previously released, but it doesn't matter, this thing is rad as hell. With fresh recordings breathing new life into older, out of print songs, it's given 'the kids' a chance to hear the earlier sound of the band, which is rad. I think they might be my new favorite band of the moment. And how young are these dudes? Fucking insanely talented, and they can write a killer tune, that's for sure. (MWB)
(www.byorecords.com)

CLOCKCLEANER
"NEVERMIND" CD
Clock Cleaner delivers their second release sounding for all the world like a cross between Scratch Acid & No Trend. You get nine songs of feedback drenched mid tempo powerful noise here, which just left me wanting more. This is pretty hard stuff to describe, but it has a very cool underlying sense of menace throughout the entire disc. Very highly recommended. (JRM)
(www.reptilianrecords.com)

COCK SPARRER
"THE DECCA YEARS" CD
You know how you often come across a "newly discovered" collection of early demos or rare tracks from one of your favorite bands only to have it be a total waste of time? Well, that is definitely not the case here, this stuff is absolutely classic! These late 70s recordings catch Cock Sparrer with their original line up sounding a lot like a more punked out version of the Small Faces or Mott the Hoople. Fans of the band will recognize a good many songs here from later releases, but these versions really capture the energy that the band had in their early days. This is a great mix of early punk, glam & pub rock, I really can't do it justice in writing, just buy a fucking copy already! (JRM)
(Www.captainoi.com)

COCK SPARRER
"THE DECCA YEARS" CD
16 tracks of pure gold. Well, there's some silver, but it's mainly the hard stuff. These are the earliest COCK SPARRER recording, a couple of which even made it onto 7"s. There's a smattering of the more pub rock/glam tracks, but also more than an inkling of the genius that was to follow, with "Runnin' Riot", "Chip On My Shoulder", "Taken For A Ride" and more. I suspect everyone reading this will already have partaken of the legend of COCK SPARRER by now. This is where it all started, and includes liner notes from Steve Bruce, together with lots of early photos. A class act indeed. (RK)
(Captain Oi!/www.captainoi.com)

COCKSPARRER
"SHOCK TROOPS" CD
"RUNNIN' RIOT IN 84" CD
Ok, so by now, I suspect most folks reading this that have any interest, are aware of the legendary street-punk progenitors. These - their first 2 LPs - are what created the legend. Freed of some of the early glam trappings, the five piece turned in two incredibly melodic brick wall punk efforts, with some of hte bst political and social commentary this side of CRASS. The legend is totally and utterly deserved, and anyone with even the slightest interest in punk, power-pop, Oi!, street-punk and/or rock, needs to have these. My only complaint, really, is that compared to the normal incredibly deluxe Captain Oi! reissue stands, these classics are a little lacking, only two bonus tracks a piece, and no liner notes. Oh well. Fortunately, the sheer class of the originals more than compensates. (RK)
(Captain Oi!/www.captainoi.com)

CRISIS
"HOLOCAUST HYMNS" CD
At last, a domestic release for one of the greatest bands from the UK, period. Shockingly under-rated/appreciated, from 1977-80, CRISIS produced 3 7"s and a mini-

LP, all included here, with some bonus demo and live tracks. They coupled in your face socialist politics (backed up with street-fighting with fascists where necessary) with a gloriously melodic, minimalist sound. Think JOY DIVISION and early GANG OF FOUR, mixed up with the first CURE LP, with the best lyrics this side of CRASS and FALLOUT. Quite superb. Lots of photos enclosed too. It's a trifle tragic there's no liner notes, though I understand why. Perhaps the most important/best punk band of that era. Isn't it time you discovered them for yourself. (RK)
(Apop Records/www.apoprecords.com)

DBD
"NOBODY'S HERO" CD
Ten new tracks and two older songs from a band that clearly grew up listening to the DROPKICK MURPHY'S. No bagpipes here though. Skateboards and pints of Guinness in the mix. The sad thing is there are loads of bands like this around. It's punk rock, but it doesn't manage to rock properly. (JRH)
(SOS Records / www.sosrecords.us)

DESTRUCTORS 666
"06:06:06" CD SINGLE
A double dose of grungy punk/metal. Nothing standout on this effort. It comes across as more ANTI-NOWHERE LEAGUE than MOTORHEAD, which is not necessarily a bad thing...(RK)
(www.destructors666.com)

DESTRUCTORS 666/RUINED
"PLUS CA CHANGE POUR LA MEME CHOSE" CD EP
If my schoolboy French serves me adequately, the title means "more change for the same thing". Words that that effect, anyways. Behind the linguistics, you'll find 3 tracks a piece from these two Brit bands. I believe there's no relation to the DESTRUCTORS of old, but both crank out some very presentable classic mid-paced Britpunk, with the kind of snarling, rock n roll ting that makes the STOOGES cover fit right in. Track this one down. (RK)
(www.destructors666.com/www.the ruined.com

DIRTBAGS
"DIRTBAG" CDR
Self-released demo of RAMONES influenced grubby retard punk. Two differences: 1) The RAMONES actually wrote great songs, not just mediocre punk by numbers 2) The RAMONES were actually not completely retarded, even though they sang about pinheads etc. I have my sincere doubts about these chaps. (RK)
(email 2stonedrunk@excite.com)

THE DISCHARGERS
"THERE'S NO PLACE LIKE HELL" CD
Channeling the ugly, hard nosed fury of punk rock, THE DISCHARGERS pound out 14 tracks of beefed-up Molotov rockers guaranteed to incite a riot. This quartet has obviously paid close attention to the seminal band DISCHARGE, even going as far as covering two of their tracks, as their brand of seething punk rock is laden with all of the metallic angst and ferocity of the aforementioned. Perfect for a quick fix (the disc clocks in at 27-minutes of pure anti-establishment punk) or to complement a day of drinking, looting, and pillaging, THE DISCHARGERS aptly prove that there's no place like hell indeed, and that if all the music in the netherworld sounds like this, it ain't such a bad place to be after all. (Mike SOS)
(www.fury76.com)

DISCHARGE
"BEGINNING OF THE END" CDEP
When Cal, the original singer, left DISCHARGE many people were unhappy at him being replaced. However, considering the truly awful albums he released while he was in total control, and the fact that the rest of the band wanted to continue, it was only natural to choose one of their peers. In came Rat of THE VARUKERS who has himself always had a distinctive vocal style. Live reviews of the new line up have been mixed as have reviews of the tour EP they put out that had Rat doing live and studio versions of older material. This new 3 track EP puts to rest any claims of DISCHARGE being a DISCHARGE cover band! The trademark guitar, bass and drum are all there, helped by the excellent production job by Fish (former DISCHARGE guitarist). What really stand out though are the vocals, as the lyrics totally fit Rat's delivery. This is classic DISCHARGE. I cannot wait for the live DVD that is coming out soon, with 2 video clips on this EP, a short clip of the band discussing their history and a live in studio recording of "They Lie, You Die", acting as a taster of what is to come.
(www.ThunkRecords.com) (BBB)

DISCIPLINE
"DOWNFALL OF THE WORKING MAN" CD
3rd or 4th full length from Holland's premier 'street' band, and it's a real cracker. Full of strength and vigor, for sure, but they have the melody, and a knack for the catchy tune and killer guitar fills that made COCK SPARRER and SLAUGHTER AND THE DOGS such standouts. As much melodic rock as it is punk, and all the better for it, as showcased by a killer SLADE reworking. Really rather good, and the singing and guitaring are well above par. (RK)
(Thorp Records/www.thorprecords.com)

DISCIPLINE/ARGY BARGY
"100% THUG ROCK" CD
6 tracks a piece. Holland's DISCIPINE are really at the top of their game on this one. They have that whole COCK SPARRER meets SLAUGHTER, with PETER AND THE TEST TUBE BABIES era guitar. Fine, rollicking covers of the COCKNEY REJECTS and the STRANGLERS are the icing on the cake. The UK's ARGY BARGY are similarly blessed with a great, melodic lead guitarist, though prefer the more straight-ahead hard as nails approach. Reminds me a lot of Gary Hodges era 4-SKINS, with the COCK SPARRER pop sensibility, which is not a bad thing. No sir. Two class bands, one great package. (RK)
(Captain Oi!/www.captainoi.com)

THE DUCKY BOYS
"THE WAR BACK HOME" CD
Something tells me that if I had told Mark Lind in 1997 that his band would still be plugging along ten years later, he wouldn't have believed it. And if I told him that that band would be playing a style of music that is as much SPRINGSTEEN as it is punk rock, he might have thought I was insane. At that time, the DUCKKY BOYS were simply a straight-forward punk rock band, with very little guts to their songs, playing most bare-bones street rock anthems, but doing it as good as anyone out there. Well, the years have treated these guys well, and the musical lessons they've learned are apparent on this their fourth release. Furthering their use of vocal melodies that they touched upon on their last release, the band has found ways to fully utilize all of guitarist Douglas Sullivan's obvious talents, both in songwriting and in singing. These guys have gelled like no previous lineup could and the result is one of the most well-rounded, well-crafted releases of the year. If this one should get a push, someway somehow, towards the mainstream, you could be looking a seriously successful band - this CD has serious crossover success possibilities, with honest songs that could appeal to the mainstream music fan. Can you imagine seeing parents with DUCKY BOYS stickers on their mini-vans? That'd be insane. Lyrically and stylistically head and shoulders above anything they've done before, which was also true of the Three Chords in the Truth. So how can the next CD possibly top this one? I can't even imagine what they've got in store for us... (MWB)
(www.sailorsgraverecords.com)

EASY ACTION
"FRIENDS OF ROCK & ROLL" CD
There couldn't be a more fitting title for this disc! John Brannon has been the driving force behind Negative Approach, the Laughing Hyenas, and now Easy Action. That's one hell of a resume! This is an absolute monster of a record here, putting Detroit back on the map for sure. If Iggy & the Asheton Brothers had crossed paths with the Birthday Party back in the 70s, the results might have been similar to this. This one has it all, from short fast hardcore blasts like "I'm Waiting" & "Get It" to slower paced burners like "There Was A Time" & my personal favorite "Worse For You". On a scale of 1-10, this rates a 15. (JRM)
(www.reptilianrecords.com)

EPOXIES
"SYNTHESIZED" CD EP
Did the EPOXIES bring new wave back to punk, or help punkify new wave? Tough question, further muddied of course, with their aggressive synths galore,and an (albeit early) ADAM AND THE ANTS cover. Regardless, here's their first two 7"s, which started it all. Brought back to life via shiny CD by Dirtnap. I think it's 5 of their finest moments. You probably will too. (RK)
(www.dirtnaprecs.com)

THE FALLOUT
"WHAT IS PAST IS PROLOGUE" CD
Fourth full length from these Canadians, and it's full of the same late 70s inspired street anthems that graced their previous releases. Lots of vim, and vigor, and while the comparisons to the early CLASH and STIFF LITTLE FINGERS have been oft-used, their pretty close to the maker. Some intelligent lyrics to boot (pun intended) as you'd expect from the veterans. (RK)
(Longshot Music/www.longshotmusic.com)

FASCIST FASCIST
S/T CDEP
At first listen I thought that this was pretty cool angry sounding hardcore punk with a really pissed off female singer. And it is, but there's a lot more than that going on here. The best description I can think of is if you can imagine Crime guitar riffs played at early Bad Brains speed with the singer from Sin 34 on vocals. Kinda like East coast hardcore was back before the jocks & nerds with backpacks took over. (JRM)

(Www.reptilianrecords.com)

FLOWERS IN THE ATTIC
"HUMAN" 10-INCH/CDEP
FITA come across like a punk rock version of the Unsane. This has a really thick, powerful sound without crossing into metal territory. This should appeal to fans of the Swans, Cop Shoot Cop & other noise rock stuff. Remember the days when Am Rep records used to put great stuff out? This would've fit in well there. (JRM) (www.reptilianrecords.com)

GG ALLIN AND ANTISEEN
"MURDER JUNKIES" CD
Reissue of this scum classic from 1991. The ten original tracks are buttressed with 5 bonus efforts, including the "Violence Now" single and GG ALLIN AND THE CAROLINA SHITKICKERS 7" EP. Plus a booklet with lots of photos of GG and the boys! Given that ANTISEEN could actually play reasonably well, this is by far the best of the deceased one's output, certainly in terms of quality, with the piss, rage and vinegar all here in full effect. (RK)
(TKO Records/www.tkorecords.com)

GOLDBLADE
"PUNK ROCKERS IN THE DANCE HALL" CD
Despite the title the music has a really strong rock 'n' roll feel to it. The album reminds me of newer Northern European rock acts such as BACKYARD BABIES, HELLACOPTERS and FLAMING SIDEBURNS. Doesn't blow you through the rough, but has a really good mix of punk, ska, dancehall and that good ol' rock and roll. (JSH)
(SOS Records / www.sosrecords.us)

GONADS
"OLD BOOTS AND PANTIES" CD
The fourth GONADS full-length, I believe, and with this one, they seem to have given up on most of the punk, and settled for a "Knees Up Mother Brown" pub rock, old timey sing along feel. While it's a cut above CHAS N DAVE, it's not much better. And a COCKNEY REJECT or two on guest vocals and guitar don't really save it. Oh well. (RK)
(Captain Oi!/www.captainoi.com)

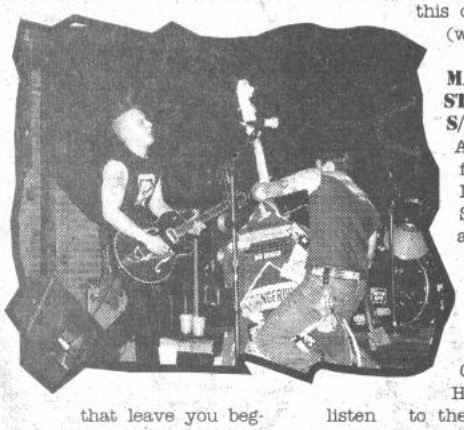
GUTS 'N' GLORY
"DESTINATION NOWHERE" CD
First full length from this veteran German quintet. They apparently all play in various other ska and hardcore bands, but driven by a lack of hair, thickening waistlines, and a love of the COCKNEY REJECTS, felt compelled to unite and fight and enter the street-punk, er, market. It's actually decent, if uninspired, brickwall, driving early 80s oi! fare. Their hearts seem in the right place, and their brains would appear to be functioning appropriately on the (anti-Nazi) Left, so it's all good. Certainly considerably better than ROGER MIRET AND THE DISASTERS, and it has a good, thick, production. (RK)
(Halb 7 Records, www.halb7records.de)

HANK III/ANTISEEN
SPLIT 7-INCH
First off, this limited edition picture disc is on what's got to be the thickest vinyl I've ever seen! Seriously, this could double as a manhole cover! Luckily, the music on here is worthy of the packaging. On side A you've got Hank Williams III covering an Antiseen tune "Ruby, Get Back To The Hills", a deranged blast of country punk, while Antiseen themselves contribute on of their best "FTK" to side B. Well worth your while. (JRM)
(www.tkorecords.com)

HEROINE SHEIKS
"OUT OF AFERICA" CD
The third full length from ex-Cows singer Shannon Selberg & his traveling sideshow known as the Heroine Sheiks. These guys remind me of a modern day Fang with slower paced but catchy wall of noise guitar riffs, oddball lyrics from a singer that you just know isn't quite right & the occasional bugle thrown in for good measure. This would make a perfect soundtrack for one of those old John Waters flicks like "Pink Flamingos". Sick, twisted, & fucking fantastic. (JRM)
(www.reptilianrecords.com)

THE JOHNS
"IN TUNE" 7"
I'd never heard of THE JOHNS before I got this one in the mail, but before I even put it on, I knew I was gonna love it. Members of DIE HUNNS and THE GRABBERS among others? Yep, I knew it would rule...and it does! Dirty, sweaty, filthy punk rock n' roll at it's finest! This thing oozes rock - gritty, ballsy, sleazy, and to the point. THE JOHNS pull no punches, do not posturing, and don't act like something they're not - they're a kick-ass-take-no-prisoners punk rock n' roll band and they're proud of it. If you're not singing along, dancing along, and sweating along with these dudes, there's something fucking wrong with you. And on limited-edition colored vinyl? This thing kills! (MWB)
(www.ankorecords.com)

THE KOFFIN KATS
"STRAYING FROM THE PACK" CD
If the world were fair, The Koffin Kats would be as well known as The Nekromantix, Tiger Army and HorrorPops. Unfortunately, it isn't fair, so I am going to rally around the KK cause at every opportunity. This is their third release, and is even better than their self-titled debut. From the opening instrumental of "March Of The Waynos" through to "For Hire", what you get are eight blistering tracks that leave you begging for more. Listen to "Buzzkill Bitch" and tell me that these guys don't know how to rock your world. This 3 piece from Michigan are stilled influenced by The Misfits and The Damned, but only in good ways, and they have continued to develop their own style. The stand out track is "Mechanical Youth", although I never skip any of the others. I rarely salivate over a CD, however, this is an exception, so give it a try and buy it. (BBB)
(www.hairball8.com)



LOOSE SKREWS
"HAVE ANOTHER BREW" CD
Speedy, aggressive punk. Straightforward in that driving almost metal GBH way,, with lots of songs about drinking and being fucked up, and other stuff you'd expect. Scratchy vocals keep a tune pretty good. Certainly numerous cuts above GG ALLIN. (RK)
(Hairball8 Records/www.hairball8.com)

MARK LIND
"DEATH OR JAIL" CD
Three things to know about Mr. Mark Lind:
1) He loves some SPRINGSTEEN.
2) He loves some LUCERO.
3) He loves some punk rock.
When you combine all of those together, you get "Death or Jail," Mark's first solo effort. Better known for his roll as the front man of Boston punk rockers (dare I say legends?) THE DUCKY BOYS, Mark has now showcased some of the songs that didn't quite fit with the sound of his bands, and we should all consider ourselves lucky that these things have managed to see the light of day. This is seriously great stuff; seriously rocking folk, a la SPRINGSTEEN, mixed with the alt-country style and sensibilities of LUCERO, but with a lot less twang, all topped off with a heavy dose of punk rock and roll, which by this point just exudes from everything that Mark writes. Breaking down so many stylistic walls is not something easy to do, or to do well at the least, but he's done it. If you've heard the new DUCKS CD, you know how good it is, and believe me - this one is every bit as good. To top it all off, the liner notes give you insight into each song, either their meaning or how they first came to be, all giving you insight into the mind of artist. If you feel the need to compare it to some of Mark's other stuff, I'd say it's more DIRTY WATER than SINNERS AND SAINTS, and maybe a little bit DUCKY BOYS, too...but fuck all that, this is just some of Mark's best work, and we're all lucky to have been given the opportunity to hear it. And just for the record, Mark is a hell of a guy who's given so much time, money, and energy to his work - if anyone deserves success, it's him, so support this one for sure. (MWB)
(www.sailorsgraverecords.com)

MAD MARGE AND THE STONECUTTERS
S/T CD
Another great release from Hairball8 Records. MAD MARGE AND THE STONECUTTERS give you a healthy slab of straight ahead psychobilly, with excellent bass slapping, tight drumming, the right amount of guitar, and Marge's excellent vocals. This CD really brings to mind the HORRORPOPS. I defy you to listen to the opening track "Monsters" without getting the chorus "Monsters hiding under your bed, whoa" stuck in your head! If you are not a fan of the genre you will probably not even give this a listen, which is a shame. (BBB)
(www.Hairball8.com)

MAJOR ACCIDENT
"MASSACRED MELODIES" CD
Re issue of the debut LP from this second wave British punk band. Major Accident are often overlooked, but they're a good representation of what passed for pop punk back in 1982. Unlike most of the stuff today, it still had a lot of balls! Along with the Adicts, this band was really big on the Clockwork Orange imagery with the bowler hats & umbrellas. Musically, the Adicts, Anti Pasti & even Chelsea would be good

comparisons. Pretty good overall, if you like your British punk on the melodic side, this is right up your alley. "Mr. Nobody" alone makes this one worth having. (JRM)
(www.captainoi.com)

MAJOR ACCIDENT
"MASSACRED MELODIES" CD
MAJOR ACCIDENT churned out some fairly typical early 80s mid-paced UK punk. They had a knack fro a tune or two, but were similar to the likes of the EJECTED, EXPELLED et al. They stood out for their "Clockwork Orange" clobber and artwork. What you have here is their first LP, with their early 7"s, together with the obligatory Captain Oi! packaging/lyrics/liner notes/art and photos. (RK)
(Captain Oi!/www.captainoi.com)

MAJOR ACCIDENT
"A CLOCKWORK LEGION" CD
2nd full length from the early 80s "Clockwork Orange" droogs. They mixed the Clockwork Orange garb with some sublime hard-edged pop-punk. A Cut above their first LP, for sure, and as with Captain Oi! reissues, this is loaded with their 7"s of the period. Another testament to the breadth and diversity of early 80s UK punk. Fans of power-pop should dig this up. (RK)
(Captain Oi!/www.captainoi.com)

MARCHING ORDERS
"LAST DRINKS" CDEP
Mebbe it's just cos I'm getting old, and a little sensitive in my dotage; but how many Oi! songs do we really need about drinking, fighting, and patriotism. C'mon lads, let's think outside the box, just once. Musically, they are mundanely adequate, churning out 6 tracks of second-rate, mid-tempo 4-SKINS fare. Oi is alive and somewhat breathing in Australia, apparently. (RK)
(droog1460@hotmail.com)

MATADORS
"THE MUSE OF SENOR RAY"
Twelve songs of total kick ass Swedish rock & fucking roll here! The Matadors play a unique mix of garage punk & stoner rock full of big riffs & catchy grooves that grab you and don't let go. Imagine Fu Manchu crossed with the Hellacopters & you'd have a pretty good idea where these guys are coming from. (JRM)
(www.devildollrecords.com)

MDC
"MAGNUS DOMINUS CORPUS" CD
If ever there was a band that deserves your support, it's MDC. Dave Dictor & company have been giving us some great political hardcore punk with a touch of humor for well over 20 years now & this record continues that tradition. MDC has always been one of those rare bands that can make you think & laugh at the same time, sort of like DOA or the Dead Kennedys. Actually, both of those bands would be a good musical comparison also. Highlights here include: "Timmy Yo", "Sick Of It" & their "tribute" of sorts to Ian Stuart of Skrewdriver- "Nazis Shouldn't Drive". Good stuff from a veteran band. (JRM)
(www.suddendeath.com)

MEMBERS
"UPRHYTHM, DOWNBEAT" CD
I love this band, I love this record, and I love the fact that Captain Oi! put this out. This is the MEMBERS' third album, included the MTV hit "Working Girl", and is an album of virtually all pop, reggae, dub and Afrobeat, with horns a plenty. Quite superb, and miles ahead of anything the CLASH ever produced, and up there with the best that the RUTS provided. As ever, it's laden with bonus tracks, and wonderful commentary on each song and the album from the singer and guitarist. A Wonderful release, from a wonderful band, from the premier reissue label. Period. (RK)
(Captain Oi!/www.captainoi.com)

MEMBERS
"UPRHYTHM, DOWNBEAT" CD
The Members were one of the first bands to successfully combine punk with ska & reggae on a regular basis. While that might not seem like a big deal nowadays, back in 1979 it was a pretty novel concept. The Members have several classic songs in their catalog like "GLC", "Sound Of The Suburbs", "Solitary Confinement "& many more. However, this is the bands third & final release, and they had become much more polished sounding by the time this came out in 1982. This is still a pretty decent record, but it's definitely more new wave than punk, kind of like one of the cooler bands you'd see on MTV back in the early days. This is a good purchase if you're already a Members fan, but if you're new to the band, go for one of the other two CDs that were recently reissued instead. (JRM)
(Www.captainoi.com)

MERCY KILLERS/ENEMY ROSE
"...AND TO BECOME ONE" CD
As far as I can ascertain, the MERCY KILLERS are Irish, and ENEMY ROSE are German. But I could be wrong. Regardless, they present 4 tracks a piece, and rather fine they all are too. Both bands draw heavily on the likes of the DAMNED, HEARTBREAKERS, DEAD BOYS, GENERATION X, TSOL...you get the drift. The MERCY KILLERS lean more towards the Goth end of that spectrum, a la ALKALINE TRIO, whereas the Krauts tile towards the HANOI ROCKS end. But, it's all rather good. Well worth checking out, and I'm keen to hear more from both. (RK)
(I Scream Records, www.iscreamrecords.com)

MIKA MIKO
"C.Y.S.L.A.B.F." CD
It plays like a vinyl covered in dust and makes you hop around until you twist your ankle. Mika Miko's acronym titled full-length debut is a must for any record collection. The five gals know how to play with fun and have put out a plucky album. Throughout the 13 tracks, the L.A. quintet swaps roles as guitarists, keyboardists, and even an appearance by the saxophone a la X-Ray Spex. More classic influences can be heard along with the recording itself. The instruments sound live and are not tainted by modern technology because '70s punk bands had none of that. Vocally the group stands out with its shout back-and-forth style and duo vocalists. This album is simple, fast, and soon to be a classic punk album. (AF)
(www.killrockstars.com)

MILKY WAYS
S/T CD
Twelve songs of acid drenched, fuzzed out garage psychosis here from Montreal's Milky Ways. The lack of a bass player & the lo fi production make this sound like a raw demo session, but for this type of band, that's definitely a big plus. "Mindmelt" & "Shattered" are especially killer tunes, but the whole thing rocks. (JRM)
(www.alivenergy.com)

MISS DERRINGER
"LULLABIES" CD
This is one very dark, stripped down bare bones record. Miss Derringer play a mixture of outlaw roots rock, country & blues on this, their second album. Singer Liz McGrath comes off like a twisted female version of the late great Jeffrey Lee Pierce backed up by a very capable band that includes guest spots from Rick Ballard (Dragbeat/Charley Horse), Sean Wheeler (Charley Horse/Throw Rag), Clem Burke (Blondie), and Derek O'Brien (Social D, Agent Orange). If you're into stuff like Nick Cave, X or the Gun Club, you need to check out Miss Derringer. (JRM)
(www.sympathyrecords.com)

MODERNETTES
"GET IT STRAIGHT" CD
The JAM. The RAMONES playing their ballads. ELVIS COSTELLO. Early DESCENDENTS. All this and more can be found in spades in this collection of treasures from the vibrant Vancouver scene of the late 70s/early 80s. The MODERNETTES were all the above, and a whole lot more. This comprises pretty much their entire recorded output (LP and EP) together with some tasty live tracks from the vaults. Those were the days. Now, fortunately, they can be yours too! Again. (RK)
(Sudden Death Records/www.suddendeath.com)

MOTORS
"THE MOTORS 1" CD
"APPROVED BY THE MOTORS" CD
"TENEMENT STEPS" CD
Emerging from the British pub-rock scene of the mid-70s (ya know, DR FEELGOOD, 101ers, EDDIE AND THE HOT RODS...) in 4 short years (77-80), the MOTORS produced these three LPs, and a plethora of singles. They effortlessly fused the guitar driven, rough and ready pub rock sound, with power-pop, and the emerging new wave, to produce numerous diamond pop classics. The first, self-titled LP, is the most 'classic' pub rock/power-pop sound. The second two added lots of keyboards (with "Tenement Steps" being issued after the band had stopped touring). But don't let the synths put you off. Thing crafted pop gems with plenty of edge and bollocks. You might know em for their hits "Dancing The Night Away" (from the first LP) and "Airport" (from the second), but all of them are a classic tribute to the musical creativity and diversity of the late 70s - a real golden age of music. All three reissues, of course, come with the obligatory Captain Oi! detailed liner notes, and loads of extra tracks - including all of their 7" and 12" tracks, and B sides. Classic stuff indeed. (RK)
(Captain Oi!/www.captainoi.com)

NAZI DOGS
"CHASE THE MAN" CD
Total "Killed By Death" style stuff here from these German psychos, this has that fucked up garage punk meets new wave vibe that has been missing since the pre hardcore days. 11 songs here including covers by the Suicide Kings, Pagans & Devo, plus great originals like "Netrons" & "Detention Zone", this is a fantastic disc. (JRM) (www.tkorecords.com)

NEUROTIC SWINGERS
"SEXY AND MYSTERIOUS" CD
Third release from these French rock n rollers. They specialise in sort, sharp, sweet bursts of punk, much akin to the BRIEFS, or a dirtier BUZZCOCKS. Started off strong, but wanes a little by the end... though when the standards are so high, that's quite acceptable. (RK)
(Lollipop Records/www.lollipop.records.free.fr)

NEW YORK DOLLS
"ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS" CD
Wow, this is nuts, I really didn't think that the DOLLS' reunion would actually produce a record of new music. The band only features two original members (sadly three of the original members are now dead), but those two members have never stopped being creative and for the most part (Buster P. does not need to be talked about) all those post NEW YORK DOLLS projects has been filled with a lot of great stuff, though definitely well under the radar of most folks for the last 20 years or so. This new record doesn't just rehash old ideas or ape their old sound, it's new and it sounds new and it's good, real good. There are a couple of mellower moments, but in general they are still drenched in the old gut bucket blues and trashy rock n roll that they are legendary for, the band seems to have a lot left in the tank. Maybe this time they will get the credit and attention that they deserve. Guest shots on this record include MICHAEL STIPE, IGGY POP, BO DIDDLEY! and Tom Gabel of AGAINST ME. (JC)
(Roadrunner)

OMEGA TRIBE
"MAKE TEA NOT WAR" CD
OMEGA TRIBE were an Anarcho/Punk band in early 80's Britain. Rather than the fashionable barrage of noise common in this genre at the time, they made carefully crafted songs of love and peace set to music that had tunes! This CD looks like a collection of songs from the brilliant "Angry Songs" single, "No Love Lost" album and other releases. Sounds like a winner? Unfortunately, no! Rather than putting all the tracks from the aforementioned release onto one CD, they instead took a few tracks from these releases and supplemented the disc with demo and live versions. This would be OK for completists if "No Love Lost" and "Angry Songs" were already on CD, but they are not. If you can, buy the vinyl and transfer to CD like I did! (BBB)
(Rugger Bugger Records)

OPEN NIGHTMARE
"PINKS OF THE VINTAGE" CD
This is a strange hybrid. Apparently it's these staunchly independent French dudes' 2nd full length. The music herein is as confused as their English grammar. A strange mix of operatic pop-punk, chugga metal and straight-ahead punk. Sounds kind weird, right? Well, it is. It's not bad, and it has its moments, and, er, the spirit seems to be there, but it all kinda ends up like a picture jigsaw with several of the key pieces missing. It doesn't quite cohere. I like some of the lead guitar though. (RK)
(www.opennightmare.net)

OUR CORPSE DESTROYED
"AVENGE YOUR CITY" CD
Not since the mighty BAD BRAINS have I heard anyone mix religion and punk so effectively. Even if Christianity is not your cup of tea, OCD grab your attention with their easy to listen to yet hard hitting sound and UNSEEN/ABRASIVE WHEELS type sing-a-long lyrics. "Compulsion" means a lot to me personally as it deals with compulsive tendencies (hence the band's original name OBSESSIVE COMPULSIVE DISORDER, which incidentally I also suffer from). The song "Crucify Me" hits home, as I am a fellow Christian. Ever get the feeling a band made a record just for you? This CD is worth the purchase price even to you folks who think you can summon the Prince of Darkness by wearing all black and listening to DIMMU BORGIR at midnight on Halloween! (BBB)
(www.hairball8.com)

PEARL HARBOR & THE EXPLOSIONS
S/T CD
It's great to have this slice of SF new wave hipness, originally released in 1980 back in circulation again. For a brief couple of years, PEARL HARBOR were at the forefront of the SF scene, that included CRIME, FLIPPER, DEAD KENNEDYS, the MUTANTS, and AVENGERS. SF's answer to the TALKING HEADS and the B-52s, they were definitely more skinny-tie pop-funk than punk, and all the better for it. They never did more than this one LP, as PEARL buggered off to the UK to marry some dude from the CLASH, but the extensive (and excellent) liner notes put it all in perspective. (RK)
(Collector's Choice Music/www.collectorschoicemusic.com)

POINTED STICKS
"WAITING FOR THE REAL THING" CD
Remember power pop? Well, lucky for us, so do the folks at Sudden Death. The Pointed Sticks are yet another great band from the early days of the Vancouver underground scene. This CD compiles the bands three early singles, as well as various other songs recorded between 1978-81. The material on here has a lot more punch to it than their later LP "Perfect Youth", it's that classic punk/new wave crossover that seems to have disappeared over the past two decades. The Pointed Sticks could've been Canada's answer to the Undertones or the Boys in sound, style & attitude, and that my friends, is pretty damned good company to be in. (JRM)
(www.suddendeath.com)

POINTED STICKS
"WAITING FOR THE REAL THING" CD
A wonderful collection of this seminal Canadian new wave/pop band's three singles, and a raft of TV and Radio recordings, and assorted demos. 24 classic tunes in total. Everything save their wonderful "Perfect Youth" LP (also available on Sudden Death). From 1978-81, they churned out hit after hit of pure pop genius, quirky keyboards, and buckets of songs. As good as anything Stiff Records ever produced, and a great introduction if you haven't heard em. Actually, it's great if you have too! (RK)
(Sudden Death Records/www.suddendeath.com)

PREVAIL WITHIN
"THE ARCHITECTS OF BROKEN SOULS" CD
Don't know nothing about this quartet, but I like what I hear (and see). If you invest in this (which I strongly suggest you do), you too can hear (and see) 9 tracks of fine melodic hardcore (with a hidden MOTORHEAD effort to boot). When I say melodic hardcore, I mean the later GOOD RIDDANCE efforts, with a gruff, yet tuneful vocalist, and some great political songs, with a sense of humor, that remind me a lot of PROPAGANDHI. How can you go wrong with classic song titles like "If By Fine, You Mean Not Fine, Then Everything Is Fine" (!) Power, passion, intensity, and the requisite who-ohs. Real good. (RK)
(Mightier Than Sword Records/www.mtsrecords.com)

PROUDFLESH
"PROUDFLESH" CD
Guitarist and singer of CRUCIFIX (remember them!?) are back, with a new trio. Not as fast, or thrashy, but nevertheless, ten tracks of amped up metallic punk. Very reminiscent of mid-period GBH (surprise, surprise), just with considerably better lyrics and tunes, and some excellent driving, guitar wanky bits. If only DISCHARGE had gone in this direction when they crossed over, all would be well. (RK)
(Wired Gnome Records)

RANK AND FILE
"SUNDOWN" CD
It's funny how all the punks and dudes in tattoos and wifebeaters are into JOHNNY CASH al of a sudden. Not that Mr. CASH doesn't have his moments. But 25 years ago, the Kinman brothers from the legendary DILS decide to go "Nashville", and play some country and roots music. They did 3 LPs, I believe. This is the first, and it's really good. Largely rock instruments (2 electric guitars, drums and bass), but a hauntingly beautiful collection of low key country/folk tunes. Because of who they were, this was called country punk back in the day (1980). But don't be fooled, there's no punk. And it's all the better for it. (RK)
(Collector's Choice Music/www.collectorschoicemusic.com)

RED ALERT
"BLAZIN THROUGH THE YEARS" CD
Somewhat different from the greatest hits material collection on the Captain Oi! best of. This contains similar tracks, most of which were (re)recorded in the early 90s for German labels, together with some later releases. The old classics stand the gest of time, with some extra fancy lead guitar work. A stalwart of the early 80s Oi!/punk/street UK scene. You'll dig this, and it's nice to know the chaps can still belt it out 20 years later. A great introduction, and a good companion to the great hits release. (RK)
(SOS Records/www.sosrecords.us)

REDUCERS SF
"RAISE YOUR HACKLES" CD
The Reducers SF are back with their first release in six years & it's a good one! 13 songs of melodic street punk, pub rock & oi here without any clichés or pretentions. This band has been at it for over a decade now & just keep getting better with age. For fans of Chelsea, Oxymoron, Cock Sparrer and Slaughter & the Dogs. (JRM)
(www.tkorecords.com)

REDUCERS SF
"RAISE YOUR HACKLES" CD
It's been a while, but finally, after 6 years, here's the 2nd full length from these bald gentlemen. I'm very glad to say that it plays on the strengths of that debut - the melody, the SLAUGHTER AND THE DOGS bootboy/glam sensibilities, some excellent lead guitar - and exaggerating them to

pleasing effect. Now that the SWINGIN UTTERS appear to be on extended hiatus, these geezers seem more than able to fill the void. Good stuff. (RK)
(TKO Records/www.tkorecords.com)

RHINO BUCKET
"AND THEN IT GOT UGLY"
Acetate seems to have a knack for finding the best in hard dirty rock & roll & this is no exception. Rhino Bucket comes back with a vengeance with this, their first recording in over twelve years. 11 songs here in the vein of Rose Tattoo, the Hangmen & the Street-walkin Cheetahs. Support real rock & roll, buy this! These guys deserve to be huge. (JRM)
(www.acetate.com)

RIOT SQUAD
"NO POTENTIAL THREAT" CD
A classic retrospective, containing all 4 7"s and various compilation and demo tracks from this early 80s UK punk quartet. Musically, they offered up a stirring collection of ballsy, stripped down punk popularized by the EXPLOITED. Cept these dudes were considerably better. And, of course, they produced the legendary anthem of a generation: "Fuck The Tories". Another class act lovingly exhumed from the vaults. (RK)
(Captain Oi!/www.captainoi.com)

RUM RUNNER
"IN GUNS AT CYRANO'S" CD
I finally figured it out. It's the banjo!! Normally, I really don't dig that whole POGUES/DROPKICK MURPHYS Irish/pseudo folk stuff laced with punk. But this, their second LP I believe, manages to rise about that torrid genre. And it's the banjo! The POGUES, FLOGGING MOLLY, DROPKICK MURPHYS, SWINGIN UTTERS et al don't have a banjo. Lots of folk bands do! Voila! Certainly, if you dig that whole Celtic punk/folk genre, you'll dig this. I don't, but this one is good. It must be the banjo. Some nifty tunes/harmonies help too. Good stuff, after all. (RK)
(www.longshotmusic.com)

THE SCARRED
"NO SOLUTION" CD
The Scarred play a mixture of 77 style punk rock & roll and early 80s OC stuff and they do a damned fine job of it! All 12 songs here are top notch, but my personal favorites are the title track, "Nobody Cares" & "Drone". I've had a lot of great stuff to review this month, but this is my top pick. On tour this summer with Cheap Sex, see you there! (JRM)
(www.punkcore.com)

SCHULZ
"WHAT APOLOGY?" CD
Very different to say the least. This two man band consists of former members of KMFDM & House of Commons, and what you get is a mixture of industrial rock & 80s sounding speedmetal punk crossover stuff. Schulz really comes through with a very solid release here, you have everything from Motorhead style burners like "Fear Tactic" & "March" to quieter, more moody tracks like "Accept" and "Give Me Something Real". My favorite here is "Lowtrack", which almost sounds like something Iggy would've done in the 80s. Nice Joy Division cover too. If you're looking for something unique, search no further, this is it. (JRM)
(www.suddendeath.com)

SHIVER
"LAST RIDES OF THE MIDWAY" CD
Fine debut long-player, from a band steeped in the traditions and sounds of good ol melodic hardcore. They mix up the good bits of DAG NASTY, GOVERNMENT ISSUE and PENNYWISE, and make it sound, if not fresh and original, pretty damn palatable for the new millennium. Lots of straying true to the roots you know... which can't be all bad. (RK)
(Da' Core Records/www.da-core.com)

SMUT PEDDLERS
"THAT'S AMORE: LIVE AT DIPIAZZA'S" CD/DVD
Whenever there's a DVD released that comes with a free CD contained the entire live set, I swear it's better than openihg a box of Cracker Jacks and getting 2 toys. It's like you've got the DVD, that's what you wanted - but to be able to take the entire live set, with all the energy and occasional stupidity with you in the car and listen to it on the way to your boring-ass desk job? Fuck man, that's just amazing!! Well good news for us, the good folks at TKO Records have done just that with this one, and it's one of the best live DVDs I've seen. High-quality images, great footage, and a small, intimate venue (AKA a pizza place) make this one a winner. Who wants to watch a show that's in some huge, nameless, faceless club? This place has got some kind of vibe going on, and you can catch it straight through the TV screen, I swear. For those who don't know the SMUT PEDDLERS, they're a killer pogo-punk band that do it just about better than anyone else - think THE BRIEFS meets THE DRIPS. And if you've never heard them, this is a great way to be introduced to them - you get to see their ugly faces AND get a CD to go along with it. Great deal, right? Yeah, I thought so! (MWB)
(www.tkorecords.com)

THE SORE THUMBS
"LISTEN UP!!" CD
I was real psyched to get this one. I've heard a few songs here and there from THE SORE THUMBS before, so I knew what I was in for - and man, did it not disappoint. Seriously good punk rock with no posing, no faking, no bullshit - just punk rock! Think STIFF LITTLE FINGERS-style classic punk rock, with touches of 'Let's Go!' era RANCID and 'Five Lessons Learned' SWINGIN' UTTERS. Fuckin' brilliant! The East Bay has birthed some of the best punk rock bands in the history of the scene, and TST is not to be dismissed - they deserve to be heard, they deserve to be known, and with 'Listen Up!!', they will be. (MWB)
(www.radiorecords.com)

SO UNLOVED
"PINK, BLACK AND BROKEN" CD
Debut long player from this south west 3/4 female punk band. They ably handle a variety of styles, from the melodic to the thrash. I much prefer it when they sing, rather than the gravely growl, but I guess you can't have everything. Spirited, assured, and enjoyable for sure. (RK)
(SOS Records/www.sosrecords.us)

SS KALIERT
"DSKLATION" CD
Wow, it's been awhile since I've heard a band from Germany that actually sings in their native language! (Don't worry, there are song translations for the unilingual!) SS Kaliert brings to mind some of the classic German bands of the 80s like Slime, OHL & Inferno. If you're too young to remember those bands, think a mixture of One Way System & Chaos UK- thick sounding buzzsaw thrash punk with shouted vocals. No emo or pop punk bullshit here, this is the real deal. This just might be my favorite German import since Warsteiner! (JRM)
(www.punkcore.com)

SSM
S/T CD
On first listen, I really didn't know what to make of this disc, it's sort of a cross between lo-fi Detroit rock & roll and bizarro 60s psychedelic acid rock. At first I wasn't really into this, but it did grow on me with repeated listening. SSM is pretty warped, kind of a 21st century version of the Seeds. Yet one more killer band from the motor city. (JRM)
(www.alivenergy.com)

STABBED IN BACK
"A PORTRAIT OF NOISE" CDEP
Four songs of fast melodic punk rock here from SIB. This is very intense stuff, reminding me of Decry at their best, or a more pissed off Bad Religion. Tons of energy here, especially on "Bathroom Stall Poetry". The band is also a regular contributor to Food Not Bombs, so that's good for a few extra credit points in my book. Buy two copies, you'll wear the first one out. (JRM)
(www.basementrecords.net)

STITCHES
"8 X 12" CD
Finally, on CD, the OC STITCHES' 1995 release. 8 tracks of snotty, speedy DEAD BOYS tuneage. Credited with starting a lot of the street-punk stuff. Certainly not a million miles away from the likes of DIE HUNNS et al. You know you'll like it...(RK)
(Vinyl Dog Records/www.vinyldogrecords.com)

THE STRIKE
"THE OI! COLLECTION" CD
Hailing from way up North in rural Scotland, the STRIKE were pretty sheltered from the early 80s punk scene. They make it onto the legendary "Strength Thru Oi!" comp, and recorded a couple more demos, and that was largely that. They did, as you'll discover if you invest in this, produce easily some of the best music of the early 80s. They mixed some bootboy aggression with the songwriting sensibilities of the UK SUBS, and the SUBHUMANS, and a definite left-wing lyrical tendency that has more in common with anarcho-punk than the terraces. Their entire recorded legacy only amounted to 14 tracks, all captured here. But what songs! Anthem in the lasting sense of the word; every one a winner, and every bit as good as COCK SPARRER and ICON AD. Ignore at your peril. (RK)
(Captain Oi!/www.captainoi.com)

TEENAGE FRAMES
"LET'S BREAK UP" CDEP
Since 77 (that's 1997 to you, bud) over the course of a couple of full lengths, and a couple of EPs, this Chicago quartet (now in sunny California) have been firing out the snotty HEARTBREAKERSesque rock n roll, infused with lots of power-pop melody and sensibility. And this three track offering plays it straight from that mould. Can't really ask for more than that...(RK)
(www.teenageframes.com)

T.S.R. - THE SOCIALLY RETARDED
"AS ONE VOICE" CD
By the looks of the picture on the sleeve, this is a young trio. They do provide us with a rather fine collection of BAD RELIGION/LAGWAGONesque melodic hardcore. Lots of melody, some fine singing, and some suitably leftward lyrics all kept my attention on several plays. A keeper for sure. (RK)
(Mental Records, www.mentalrecords.net)

TWO MAN ADVANTAGE / SUPREME COMMANDER SPLIT 7"
Yet another awesome release from Basement records, this time featuring two bands for the price of one! First up is Two man Advantage, who check in with two hockey themed hardcore blasts that fall somewhere between the Decline & Motorhead. On the flip are three fast yet melodic tunes from Supreme Commander. Really classic sounding hardcore punk here, these guys would have fit in perfectly on one of those old Mystic records comps from the 80s. Basement is becoming quite a force to reckon with these days, keep it coming! (JRM)
(www.basementrecords.net)

US BOMBS
"WE ARE THE PROBLEM" SINGLE
Two killer new songs from the ageless Duane Peters & US Bombs! If you don't know what to expect from these guys by now, then you probably shouldn't be reading this magazine! "We Are The Problem" is a great mid tempo rocker that's easily as good as anything the band has ever done. The flip "Heartbreak Motel" has more of a rockabilly groove to it, complete with honky tonk piao. For some reason this tune puts me in mind of "Julie's In The Drug Squad" from the second Clash LP. Great band, great songs, great label, purple vinyl, what are you waiting for? (JRM)
(www.disasterecords.com)

VARIOUS ARTISTS
"ANTI DISCO LEAGUE VOLUME ONE" CD
This is the first in a planned series of comps put together by Phil of the Templars focusing on the worldwide oi/skinhead scene. 16 different bands here with the standouts being: Pissed On Arrival, Deadline & On File. Most of the other bands were pretty generic oi & didn't do much for me, although it's kinda cool to hear bands from Indonesia & the Basque region. Some of the more well known names here include: APA, the Templars, Counter Attack & Retaliator. (JRM)
(www.templecomberecords.com)

VARIOUS ARTISTS
"CLASS PRIDE WORLD WIDE 3" CD
The latest sampler from Insurgence Records. 22 skinhead and street bands from around the world with largely new and exclusive tracks. Certainly an excellent way to be introduced to the cream of the crop, including HARD SKIN, RUNNIN RIOT, DISCIPLINE, SPIT ON YOUR GRAVE and UNION MADE. The first two comps in this series excelled, in part, because of the explicit left-wing and anti-fascist lyrics/attitude of the bands. This seems to be somewhat lacking on this one, which is a shame. The music is a good kick in the nuts, though. (RK)

VARIOUS ARTISTS
"GO CAT GO!: A TRIBUTE TO THE STRAY CATS"
I have to concede, upfront, that I'm not a big fan (or even a little one) of rockabilly/psychobilly/whateveritiscalledthesedaysbilly. And I wasn't that fussed on the STRAY CATS either. But, they did have a good pop/new wave sensibility, and that has been faithfully preserved on this collection of largely carbon-copy tributes/covers. 15 bands do their best, including even some I've actually heard of - PHENOMENAUTS, REEL BIG FISH, KOFFIN KATS, HELLBILLYS, STONECUTTERS and more. An international line up for sure. And, dare I say it, this comp is growing on me. (RK)
(Hairball8 Records/www.hairball8.com)

VARIOUS ARTISTS
"INDIE RULES-BASEMENT RECORDS SAMPLER" CD
Basement has been building up an impressive roster of punk & hardcore bands of late & here's an inexpensive way to check them out. Highlights here include: Bullet Treatment, Stabbed In Back, Supreme Commander, the Nipples & Mother Nature's Revenge (sounding a lot like the Crucifucks!). Like a good mix tape (remember those?) there's really no filler to be found here & Chuck was even kind enough to throw in a handful of previously unreleased songs. This label definitely deserves your support, pick this one up. (JRM)
(www.basementrecords.net)

VARIOUS ARTISTS
"PURE PUNK ROCK" DVD
Music interview bits and lots more from all the bands that you would expect from a Punk Core comp, ie., CASUALTIES, VIRUS, DEFIANCE, CHEAP SEX, THE HAVOK and more, lots more. This DVD is packed. So if you got the studs and you've got the spikes, then you'll need to pick this bad boy up. (JC)
(www.punkcore.com)

VARIOUS ARTISTS
"TOTAL PUNK ROCK" CD
Not a reissue of the early 80s comp on Beat The System, thankfully. This is a very modern, very contemporary compilation of some of the finest of the no-name brand outfits out there. A refreshingly high quality, given that virtually all of the bands here are 'unsigned'. Largely Brit bands, but there are offerings from the USA (the BLOODY IRISH BOYS(!?)) and Australia. Two tracks a piece from the likes of GUNS ON THE ROOF, MODES, W.O.R.M. (who turn in an inspired obscure CRASS tune), THRESHOLD SHIFT and more. Definitely leaning more to the pop/melodic/rock side of things (nary a hoarse voice amongst them), which is the way I like it. Well worth checking out. (RK)
(Calcaza Records/www.freewebs.com/calcazarecords)

VIER PROMILLE
"ALTE SCHULE" CD
2nd full length from this German outfit. Sung in a mixture of their native tongue, and English; with some fine female vocals gracing a handful of tracks. They're managed to capture that classic, broad church 'Oi!' feel - though the sound is considerably updated. There's some melodic rockers, mixed in with some more 'traditional' stuff (complete with piano, strings, whistle et al), including a POGUES cover. They do it all really good. Lots of melody, harmony, and some great songwriting. Think the pop end of the early BUSINESS, mixing it up with the more folk infused SWINGIN' UTTERS material, with a healthy dash of '77 era pub rock. Really good. For what it's worth, this is the 'other' band from the main man of the PORTERS. This outfit is far superior. (RK)
(Knockout Records, www.knock-out.de)

THE VELVET UNDERGROUND
"UNDER REVIEW" DVD
Like the CAPTAIN BEEFHEART DVD, THE VELVET UNDERGROUND seems worthy of having their career critically analyzed. However, unlike the BEEFHEART idea, this DVD does come off more like VH1 special than an actual analysis of their career. Because of the era, there isn't much good in the way of stock footage. A great idea, but in the end, this DVD is only worthwhile for die-hard fans. The bonus features include extra interview material and a VELVET UNDERGROUND quiz. (WDJ)
(Sexy Intellectual)

THE WARLOCKS
"RED CAMERA" / "ISOLATION" SINGLE
Some very strange stuff here from these guys, two tracks of Spacemen 3 meet Lou Reed in Syd Barrett's medicine cabinet. I love Bomp, but this really didn't grab me at all. It does come on some pretty cool purple vinyl though. (JRM)
(www.bomprecords.com)

THE WARNING
"ALL SYSTEMS DEAD" CD
Fast hardcore punk from Detroit riot city, the Warning should appeal nicely to fans of Blitz, Motorhead, GBH & Discharge. Very powerful stuff here with great guitar riffs, this is extremely heavy without crossing over into metal territory. Another winner from our friends at Punkcore. (JRM)
(www.punkcore.com)

YOUNG CANADIANS
"NO ESCAPE" CD
The late 70s was a golden period of music, I reckon. The flowering of punk, new wave and power pop. And judging by this, Vancouver was one of the epicenters of it all. From 769-81, the YOUNG CANADIANS turned out three EPS, all included here, with a slew of classy live cuts. Think (early) AGENT ORANGE, DEVO, the VILETONES, and well, lots of other great stuff. Really great. Another wonderful exhumation of the glorious past, complete with suitably copious liner notes. (RK)
(Sudden Death Records/www.suddendeath.com)

ZEKE
"FLAT TRUCKER / SUPER SOUND RACING" CDS
I was totally blown away by "Super Sound Racing" when it first came out. That record was in serious heavy rotation in my player and I spent about two months telling everyone I knew how amazing this band was. Last that I heard, the band was broken up, but now it looks like they got back together and inked a new deal with Relapse to re-issue these 2 records with re-mastering and re-packaging jobs. Fans of 100 mile an hour punk rock with guitar solos that don't suck take notice. (JC)
(Relapse) ✪

old school or new school
VICE SQUAD
DEFIANT
PSYCHOBILLY
CRUMBSUCKERS
LIVE
LOCALS ONLY DICK!
2
ORIGINAL ALBUMS ON ONE CD
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THE CASUALTIES
UNDER ATTACK
DIE NUNS
COMPLETE CONTROL
LEFT ALONE
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we've got your school

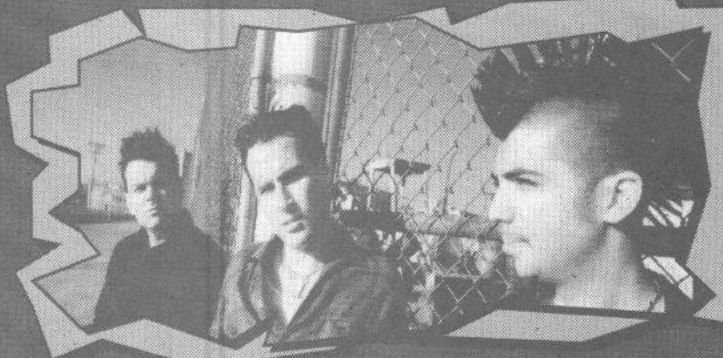
EACH ISSUE OF LOUD FAST RULES COMES WITH A FREE CD SAMPLER. IF YOU LIKE WHAT YOU HEAR, CHECK OUT AND SUPPORT THESE BANDS AND LABELS...

CUT ON THE DOTTED LINES, FIND AN OLD JEWEL CASE AND MAKE YOUR OWN LFR! CD PACKAGING. THE TRAY CARD AT THE END OF THIS SECTION.

TRACK 1
BAND: BROOKE ASHLEY M
SONG: "BORN TO LOSE"
RECORD: CUPCAKES AND CHAINSAWS
RELEASE DATE: FALL 06
LABEL: BLAKE MEDIA GROUP
WEB: MYSPACE.COM/BROOKEASHLEYM
WWW.BROOKEASHLEYM.COM

TRACK 2
BAND: ROGER AND THE DISASTERS
SONG: "ONCE WERE WARRIORS"
RECORD: MY RIOT
RELEASE DATE: 9/22/06
LABEL: SAILOR'S GRAVE RECORDS
WEB: WWW.SAILORSGRAVERECORDS.COM

TRACK 3
BAND: AGRESSION
SONG: "RAZOR"
RECORD: GRIND KINGS
RELEASE DATE: 11/7/06
LABEL: LUCKY 13 RECORDS
WEB: WWW.LUCKY13RECORDS.COM



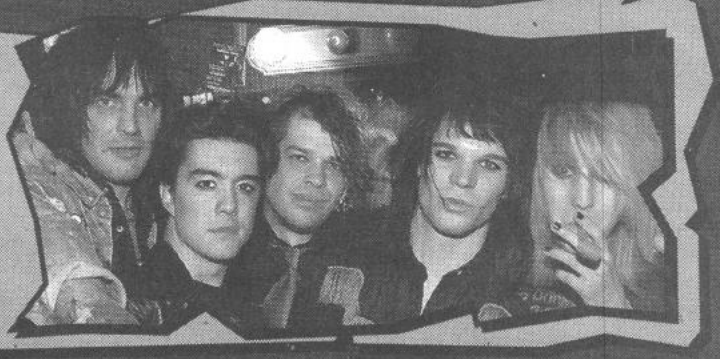
TRACK 4
BAND: AUTOMATIC 7
SONG: "40 BLOCKS"
RECORD: AT FUNERAL SPEED
RELEASE DATE: FALL 06
LABEL: MENTAL RECORDS
WEB: WWW.MENTALRECORDS.NET

TRACK 5
BAND: SUBURBAN LOCKDOWN
SONG: "LOCKED IN"
RECORD: LOCKED IN
RELEASE DATE: OUT NOW!
LABEL: STEEL CAPPED RECORDS
WEB: WWW.STEELCAPPEDRECORDS.COM.

TRACK 6
BAND: THE APPLICATORS
SONG: "SHOVE U OUT"
RECORD: MY WEAPON
RELEASE DATE: OUT NOW!
LABEL: KING FING'R/HAIRBALL 8 RECORDS
WEB: WWW.MYSPACE.COM/THEAPPLICATORS

TRACK 7
BAND: THE GENERATORS
SONG: "CRAWLING ON TOP"
RECORD: THE WINTER OF DISCONTENT
RELEASE DATE: 9/08/06
LABEL: SAILOR'S GRAVE RECORDS
WEB: WWW.SAILORSGRAVERECORDS.COM

TRACK 8
BAND: THE SODA POP KIDS
SONG: "BOP IT UP!"
RECORD: WRITE HOME
RELEASE DATE: OUT NOW!
LABEL: FULL BREACH KICKS
WEB: WWW.FULLBREACH77.COM



TRACK 9
BAND: THE MISGUIDED
SONG: "11TH ST."
RECORD: HOME TOWN ZEROS
RELEASE DATE: OUT NOW!
LABEL: BASELINE MUSIC
WEB: WWW.BASELINEMUSIC.NET

TRACK 10
BAND: DIE HUNNS
SONG: "MAD SOCIETY"
RECORD: YOU ROT ME
RELEASE DATE: 9/26/06
LABEL: VOLCOM ENTERTAINMENT
WEB: WWW.VOLCOMENT.COM

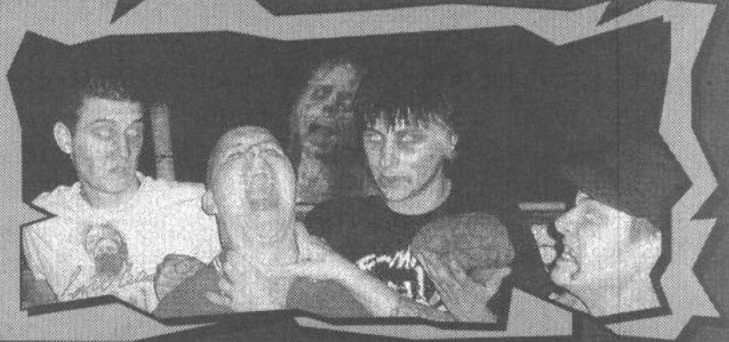
TRACK 11
BAND: 7 SHOT SCREAMERS
SONG: "CONFUSION"
RECORD: 7 SHOT SCREAMERS IN WONDERLAND
RELEASE DATE: OUT NOW!
LABEL: BIG MUDDY RECORDS
WEB: WWW.MYSPACE.COM/7SHOTSCREAMERS

TRACK 12
BAND: VICE SQUAD
SONG: "VOICE OF THE PEOPLE"
RECORD: DEFIANT
RELEASE DATE: OUT NOW!
LABEL: SOS RECORDS
WEB: WWW.SOSRECORDS.US

TRACK 13
BAND: VIRUS 9
SONG: "LOST IN AMERICA"
RECORD: BLASTIN' AWAY
RELEASE DATE: OUT NOW!
LABEL: A-F RECORDS (NEW RECORD COMING SOON FROM SAILOR'S GRAVE RECORDS!)
WEB: WWW.SAILORSGRAVERECORDS.COM

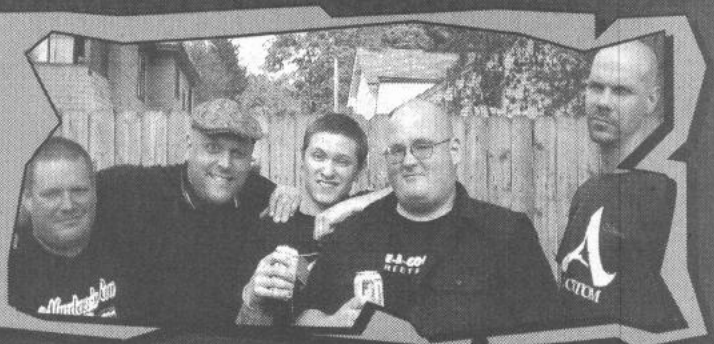
TRACK 14
BAND: STREET DOGS
SONG: "FATTY"
RECORD: FADING AMERICAN DREAM
RELEASE DATE: 10/10/06
LABEL: DRT ENTERTAINMENT
WEB: WWW.DRT-ENTERTAINMENT.COM

TRACK 15
BAND: DECOI!
SONG: "ARTHRITIS"
RECORD: DEADLY NIGHTS
RELEASE DATE: TBA
LABEL: SELF DESTRUCT RECORDS
WEB: WWW.MYSPACE.COM/SELFDESTRUCTRECORDS



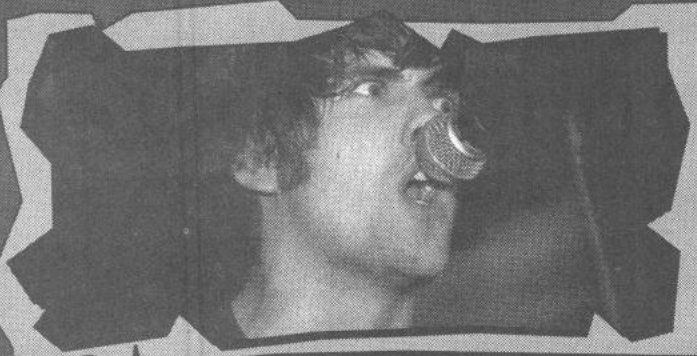
TRACK 16
BAND: COMMON ENEMY
SONG: "ONE UP"
RECORD: T.U.I.
RELEASE DATE: OUT NOW!
LABEL: OVERDOSE ON RECORDS, DRP RECORDS, PARTY TIME RECORDS, & HORROR BUSINESS RECORDS (EUROPE)
WEB: WWW.COMMONENEMY200.COM
WWW.MYSPACE.COM/COMMONENEMY

TRACK 17
BAND: MURDERER'S ROW
SONG: "BARBRAWL"
RECORD: BEER FUELED MAYHEM
RELEASE DATE: 11/06
LABEL: SAILOR'S GRAVE RECORDS
WEB: WWW.SAILORSGRAVERECORDS.COM
WWW.MR-NY.COM



TRACK 18
BAND: LOWER CLASS BRATS
SONG: "GO INSANE"
RECORD: THE NEW SEDITIONARIES
RELEASE DATE: 9/5/06
LABEL: TKO RECORDS
WEB: WWW.TKORECORDS.COM

PHOTO: TOMA JEANNOT

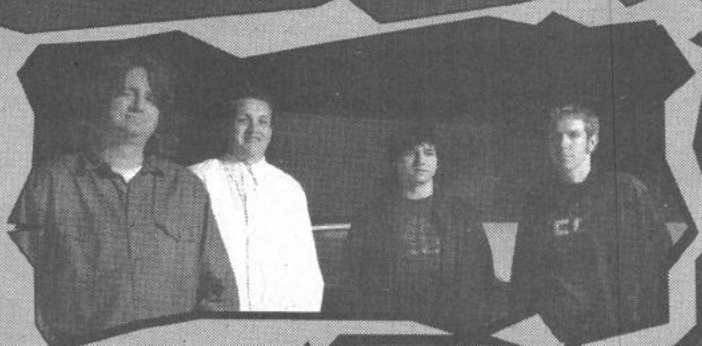


TRACK 19
BAND: SUPER BLACK MARKET
SONG: "10,000 HEARTS TO THE MIDWEST"
RECORD: WILL SELL ANYTHING
RELEASE DATE: OUT NOW!
LABEL: MINNOW RECORDS
WEB: WWW.MINNOWRECORDS.COM

TRACK 20
BAND: BEERZONE
SONG: "WEB OF LIES"
RECORD: AGAINST THE FLOW
RELEASE DATE: OUT NOW!
LABEL: BEER CITY RECORDS
WEB: WWW.BEERCITY.COM

TRACK 21
BAND: THRETNING VERSE
SONG: "URBAN DECAY"
RECORD: CD RE-RELEASE OF "TIME FOR WAR" 7"
RELEASE DATE: 9/05/06
LABEL: PUKE N' VOMIT RECORDS
WEB: WWW.THRETNINGVERSE.COM
WWW.MYSPACE.COM/THRETNINGVERSE

TRACK 22
BAND: THE ADOLESCENTS
SONG: "WHO IS WHO"
RECORD: S/T (THE BLUE ALBUM)
RELEASE DATE: OUT NOW!
LABEL: FRONTIER RECORDS
WEB: WWW.FRONTIERRECORDS.COM



TRACK 23
BAND: GUTTERMOUTH
SONG: "PRIMATE CAMP"
RECORD: SHAVE THE PLANET
RELEASE DATE: 8/22/06
LABEL: VOLCOM ENT.
WEB: WWW.VOLCOMENT.COM

TRACK 24
BAND: T.S.R. (THE SOCIALLY RETARDED)
SONG: "HANGMAN"
RECORD: AS ONE VOICE
RELEASE DATE: OUT NOW!
LABEL: MENTAL RECORDS
WEB: WWW.MENTALRECORDS.NET

TRACK 25
BAND: FAR FROM FINISHED
SONG: "BASTARD'S WAY"
RECORD: THE FAR FROM FINISHED/ LEFT ALONE SPLIT (NEW RECORD ON SAILOR'S GRAVE RECORDS THIS FALL!!)
RELEASE DATE: OUT NOW!
LABEL: DO TELL RECORDS / NEW RECORD SAILOR'S GRAVE RECORDS
WEB: WWW.DOTELLRECORDS.COM
WWW.SAILORSGRAVERECORDS.COM

TRACK 26
BAND: S.S.S.P.
SONG: "LAST CALL"
RECORD: SKINHEADS STILL SCARE PEOPLE 7" EP
RELEASE DATE: OUT NOW!
LABEL: KOI RECORDS
WEB: WWW.KOIRECORDS.COM
WWW.MYSPACE.COM.TRIPLESP

TRACK 27
BAND: THE CHEATS
SONG: "NYC"
RECORD: LIFE'S SHORT...
RELEASE DATE: 10/31/06
LABEL: DA' CORE RECORDS
WEB: WWW.DACORERECORDS.COM

LOUD FAST RULES! CD SAMPLER

TRACK 28
BAND: OUR CORPSE DESTROYED
SONG: "REAP WHAT YOU SOW"
RECORD: AVENGE YOUR CITY
RELEASE DATE: 10/17/06
LABEL: HAIRBALL 8/ PALOMA SOUND
WEB: WWW.MYSPACE.COM/OURCORPSEDESTROYED
WWW.HAIRBALL8.COM

TRACK 29
BAND: POINTED STICKS
SONG: "WHAT DO YOU WANT ME TO DO?"
RECORD: WAITING FOR THE REAL THING
RELEASE DATE: OUT NOW!
LABEL: SUDDEN DEATH RECORDS
WEB: WWW.SUDDENDEATH.COM

LOUD FAST RULES!
LOUD FAST RULES! VOLUME #5
1. BROOKE ASHLEY M - "BORN TO LOSE"
2. ROGER AND THE DISASTERS - "ONCE WERE WARRIORS"
3. AGRESSION - "RAZOR"
4. AUTOMATIC 7 - "40 BLOCKS"
5. SUBURBAN LOCKDOWN - "LOCKED IN"
6. THE APPLICATORS - "SHOVE U OUT"
7. THE GENERATORS - "CRAWLING ON TOP"
8. THE SODA POP KIDS - "BOP IT UP!"
9. THE MISGUIDED - "11TH ST."
10. DIE HUNNS - "MAD SOCIETY"
11. 7 SHOT SCREAMERS - "CONFUSION"
12. VICE SQUAD - "VOICE OF THE PEOPLE"
13. VIRUS 9 - "LOST IN AMERICA"
14. STREET DOGS - "FATTY"
15. DECO!! - "ARTHRITIS"
16. COMMON ENEMY - "ONE UP"
17. MURDERER'S ROW - "BARBRAWL"
18. LOWER CLASS BRATS - "GO INSANE"
19. SUPER BLACK MARKET - "10,000 HEARTS TO THE MIDWEST"
20. BEERZONE - "WEB OF LIES"
21. THRETNING VERSE - "URBAN DECAY"
22. THE ADOLESCENTS - "WHO IS WHO"
23. GUTTERMOUTH - "PRIMATE CAMP"
24. T.S.R. (THE SOCIALLY RETARDED) - "HANGMAN"
25. FAR FROM FINISHED - "BASTARD'S WAY"
26. S.S.S.P. - "LAST CALL"
27. THE CHEATS - "NYC"
28. OUR CORPSE DESTROYED - "REAP WHAT YOU SOW"
29. POINTED STICKS - "WHAT DO YOU WANT ME TO DO?"
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